



Williamsburg—Tidewater Virginia

# psa JOURNAL

12 Feature Articles

VOLUME 23 • NUMBER 6 • JUNE, 1957



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Photographic Science & Technique

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28 Leonard St., Stamford, Conn.

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Total registration for the Washington Regional was 631 which is apparently a new high mark for these PSA events. There was a time when the PSA national wasn't much larger than that. The first regional, back in 1939, drew 89!

We're trying out a larger body type this month. Hope you find it more readable. We're still waiting for that article you're been planning to write and illustrate. Some PSAers have come through nobly in response to earlier appeals. How about you? And don't forget to double-space it. If you don't we have to.

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Whenever we get mad about something we write two letters. In the first one we boil at great length and in detail. That makes us feel better. Then we write the second one, boiling the first down to a half page. We mail the second. We mention this because mail on the Hendee article has ranged from three lines on a postcard to six pages of single-spaced typing. Which do you think got printed?

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# The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use THE DIFFUSER as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

## Why make it difficult?

Dear Sir:

For those others who have nothing but a camera I believe I have a word of encouragement.

In a little more than a year of exhibiting I have entered 31 salons and have had 28 acceptances of 16 different slides. We can't be away from home for more than four or five days at a time so our vacations are modest and my travel pictures at a minimum. All but one of my 16 were taken right here at home.

In my first club competition I won an award. When questioned about lights, and did I use strobe, I replied "Floodlights". I can't answer questions about meter readings, I don't own one. Some of my close-ups have brought questions about long lenses and reflex housings. Don't own either. Use a plus 2 and plus 3 with a focal frame. Don't own a gadget bag, my only gadgets are a lens shade and 82A filter. I have ordered a 135mm lens but I'll still make do on a lot of things.

When one of my slides is chosen from an entry of several thousand I feel quite proud, prouder still because I have a minimum of equipment.

Lucie Lecocq Ford

Port Chester, N. Y.

● Mrs. Ford may not have a lot of gadgets but she has the ability to think and to plan a picture. You can't order that from any catalog.

## Pet peeve

Dear Don:

I have written 14 PSA-approved salons and only two will accept color in anything but 2x2. I know a lot of people shoot color with reflex cameras and sheet film. Why is there no place to exhibit?

Charles A. Jackson

Michigan.

● The decision to limit entries in any way is the prerogative of the management of any salon. Some accept only monochrome, some

only color, some only stereo, some only nature. Some have rigid size limits even in monochrome. We suspect that part of the problem that bothers you is brought about by the economic need for simplicity in equipment. If all sizes were accepted, a projector would be needed for each size variation, and lenses would need to be matched to provide a uniform screen size. This is an expensive problem to meet. We note that some of the British salons accept either 2x2 or their large standard 3 1/4 x 4 1/4, which differs from our standard 3 1/4 x 4.

Why don't you big camera boys start a salon which bars 2x2?

## Same topic, prints

Dear Don:

In spite of complaints about the high cost of running and entering salons, last year's Who's Who showed 14 more monochrome salons than the previous year, but fewer American contributors. In Nature shows there were 20% fewer monochrome exhibitors.

A 21-gun salute therefore to Buffalo Nature which this year accepted prints on either 16x20 or 10x13 mounts, judging the groups separately. Nature suffers more from oversized prints than does Pictorial, but if the Pictorial boys were smart, they'd go along with the trend.

George Brewster

Virginia

## Printmakers

Dear Don:

As always, there will be some to try the new road; and after the bitterness of failure subsides, rise to new heights, wrought from old and new forms.

Phil Brassine

Washington

## Desert equipment

Dear Editor:

Hank Haines left out the two most important items of equipment for desert travel, a tire pump and tire tools. When stuck in sand bleed the tires to about 10 pounds

pressure for increased traction, but don't forget to blow them up again.

C. O. Bender

Calif.

● Guess Hank thought everybody would have sense enough to take minimum car equipment along, but then there are all kinds.

## B&W from 35mm

Dear Don:

People with only 35mm equipment can still make b&w prints from their color slides. If the 35 has a removable lens, use a 1 to 1 copy device and make same size copies which can be used on the 35mm enlarger.

Don't overlook making the copies on ortho film. Although the rendition is not as accurate, the tonal scale is excellent and many professionals use it.

I'd like to add a suggestion for determining exposure for 1 to 1 copies. I take a piece of thin metal with a hole about 3/16ths drilled or punched in it and tape it over my exposure meter. By trial and error with a sample slide I have found the correct exposure for certain films. Placing the sample on my light box (or viewer) I take a reading of the light coming through flesh tones, or the lightest or darkest area, or the most important object. In my case, I find that by setting the meter as if the film had an index of 40 I can get direct exposure readings which include the allowance for 1 to 1 copying.

Dave Eisendrath

Brooklyn, N. Y.

## Late Journals—Late Salons!

Dear Sir:

My Journal arrives near the end of the month and the closing date for 50% of the salons are past. Would you check and see if there is any delay in the mailing procedure?

H. M. H.

Calif.

● All copies of the Journal are mailed the same day. The Post Office does not guarantee speed on second-class mail. You are 3,000 miles from the printer. I am 35, yet my Journal has been delivered at times varying between 4 and 18 days. One month the West Coast had it before I did!

We trim the salon dates back to estimated closing dates plus mail travel time. Some of the Eastern members get a last-minute reminder for Eastern salons, you West Coast and some of the foreign members for your nearby salons. But in almost every case these are left in as reminders.

Checking the April listings about which you complained I find that two of them were first listed in January, three in February, six in March, three in April. The April list also includes three for August, two for September and one for October. Of the April closings in Color, three first appeared in January and three in February.

Incidentally, we cannot run these listings until the salons have notified us. Some notices have come in a week before the salon closing date. It takes a month to produce each Journal.

## Check Your Calendar

### 1957 PSA Events

June 23	Southern Calif. Round-Up, Huntington-Sheraton Hotel, Pasadena, 9 AM-4 PM.
Oct. 2-5	PSA Annual Convention, St. Louis, Mo.

### Related Events

Aug. 27-30	Biological Photographic Assn., Kahler Hotel, Rochester, Minn.
Sept. 9-13	S.P.S.E., Berkeley-Cateret Hotel, Asbury Park, N. J.



M. M. Phegley, APSA

# The President Reports

In casting about for the theme of this month's column, I examined the subject matter of my in-coming mail for the past month or so. A large part of the mail seems to have been devoted to questions revolving around the formation of the Society of Photographic Scientists and Engineers. Even though this new scientific group came into being during the latter part of the past year, many of our members still seem to be at a loss to understand the effect, if any, on PSA in general and our Technical Division in particular.

I have classified my letters concerning this entire matter and it seems that the situation can be best described by a series of short paragraphs as follows:

1.—No merger of PSA and the Society of Photographic Scientists and Engineers has occurred.

2.—There has been no merger between the PSA Technical Division and the SPSE.

3.—The Technical Division of PSA has not been abolished. Such a procedure would require approval of the PSA Board of Directors and no such action is contemplated. However,

4.—Approval was voted by the PSA Board of Directors to a change of name for the Technical Division which is now known as the **TECHNIQUES DIVISION**. This change was decided upon because the new name appeared to be more in line with the re-constituted aims of the division.

5.—These aims have all been included with the idea of making the division more valuable to the large majority of non-technical members of the Society.

6.—The officers of the former Technical Division will continue their duties as officers in the **TECHNIQUES DIVISION** until the expiration of the term to which they were elected.

7.—There has been no attempt by PSA, its officers, or its Board of Directors to block the formation of the Society of Photographic Scientists and Engineers nor of any other organization.

8.—There has been no attempt to prevent any PSA members from joining another society if they so wish.

9.—The Photographic Society of America does object to the circulation of irresponsible and unwarranted statements from any source whatsoever. Reporters have been asked to check the proper PSA officers on the accuracy of all statements referring to the Society before the issuance of publicity releases.

10.—Officers of the Society of Photographic Scientists and Engineers have been asked to cooperate in the effort to maintain factual reporting of all operations affecting PSA and SPSE. Letters have been received from the officers of SPSE that this will be done and that cooperation in the development of harmonious relations will be maintained. PSA desires to respond with the same attitude.

11.—A letter recently sent to PSA Technical (Techniques) Division members was worded to emphasize certain differences and objectives. We have received many letters of commendation as well as many offering criticism of our stand. The criticising letters show much evidence of a lack of complete information concerning the problem. We welcome constructive discussion because the maintenance of healthy growth and the continuance of good will within the Society and toward the Society is dependent on complete understanding of the many complex problems and situations.

(See President, page 56)



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## Eastern Zone News

Editor: George J. Manz, APSA  
37 Homestead Pl., Bergenfield, N. J.

### Annual Outing of the New England CCC

An extraordinary bargain in photographic week-ends, that's what you'll get if you can attend the Annual Outing of the New England CCC, to be held at the University of Massachusetts in Amherst, Mass., on Saturday and Sunday, July 13 & 14.

Here's the package: three excellent meals (Saturday & Sunday dinners, Sunday breakfast) overnight accommodations, a choice of field trips, innumerable chances for good pictures, models to shoot, print and slide contests, the good companionship of fellow photographers, talks by two of the most famous and very best speakers in photography, Rev. Herman Bielenberg, FPSA, and Adolph Fassbender, Hon. FPSA, and—get this—all for about \$8.00 a person. You practically lose money if you stay home. Use of the fine eating and dormitory facilities at the University make all this possible as well as providing a handsome campus for spreading out and picture taking.

Actually, the town of Amherst is a wonderful place for a summer week-end just in itself, with its quiet atmosphere, shady streets, hilltop views, two beautiful college campuses and the New England countryside all around. Add to that a complete photographic week-end which practically amounts to a regional convention and you have "the most". The 400 who attended last year had a marvelous time.

Attendance isn't limited to New Englanders by any means. Anyone from anywhere is welcome and all PSAers are especially invited. For full information and reservation blanks write to Leslie A. Campbell, Blue Meadow Rd., Belchertown, Mass.

### Toledo (Ohio) CC

Proof that camera club publicity pays off comes from Mrs. E. H. Roper of the Toledo CC. A recent lecture featuring John Fish, APSA, from Eastman Kodak drew an attendance of a THOUSAND camera fans. Cooperating with the Toledo club were most of the photo dealers but TCC initiated and promoted the program. Then as a follow-up, TCC presented a special meeting to persons who had never belonged to a camera club. The program was called "The Perceptive Eye" and was presented by Mrs. Roper. No high pressure was used to sign up new members but Toledo did get quite a few interested in camera club activities.

### Miniature (Pa) CC of Phila.

Another club reporting a full house at a recent lecture is Miniature CC of Philadelphia. Maurice Spiegelman, writes to say that Frederic Calvert, APSA, packed them in when he demonstrated Portrait Lighting on live models, one a young lady and the other an old gentleman.

### Twin Cities (NY) CC

Mrs. K. L. Van Sickle, Program Chairman, Twin Cities CC, Shortsville, N. Y., writes to say that three of their latest programs have come about through their PSA membership.

First from the International Exhibits, a salon print set from Denmark. This was

followed by Lowell Miller, FPSA, presenting his program "Hang that Print", then this month comes a PSA Club Color Slide Circuit in which activity Twin Cities participants.

### New Camera Club Council

Recently, the camera clubs of the Washington (DC) metropolitan area formed a Council for the purpose of promoting understanding and service among camera clubs of the area. One of the first things this Council did was to set up a special liaison committee to report on the various PSA activities that will be of interest to the members and the clubs. (I can save you some work, fellows, *They are all interesting.*)

### Coming Programs

Most clubs are featuring their annual dinners, print and slide of the year contests, etc., and there are not many programs that I am able to report as coming up. High on the list though is the Tidewater Regional, Hotel Chamberlin, Old Point Comfort, Va., June 7, 8 & 9.

June 13 in Penn RR YMCA, Penn Station, New York, the Rockefeller Center Penn RR YMCA CC holds their final judging of the year. In the same place on June 24th is the last of the year's Interclub competitions of the Metropolitan CCC.

If you are near Riverhead, C. L. I., on June 28th catch Floyd A. Lewis presenting his excellent lecture "Nature Photography."

If you like to mark your calendar way in advance circle Oct. 2, 3, 4 & 5 for the PSA St. Louis Convention. Then follow this by circling Nov. 3 & 4 for the Metropolitan CCC's Photo-Jamboree at the Hotel Martinique, New York. Min Sapir is again the person for info. Min is general chairman, write her at 1240 Woodycrest Ave., Bronx, N. Y.

### Metropolitan CCC

Members of the House of Delegates of MCCC elected an ALL-PSA slate of officers to head the Council for the coming year. Thomas W. Martin, Pres.; Robert Steingarten, 1st VP; William Hunn, APSA, 2nd VP; Joseph Merlino, APSA, 3rd VP; John W. Anderson, Treas.; Min Sapir, Secty and Sam Budahazy, Chairman of Delegates. In addition all but one of the twelve directors is a PSAer as is the executive secretary Harry Noah.

### Manhattan-Miniature CC

One of New York's top clubs is Manhattan-Miniature meeting in the Academy of Sciences Building, 2 East 63rd Street, New York every Monday evening. Many of their members are active in PSA with Jack Goldsack, APSA on the Advisory Board of PSA Publications Committee and Joe Bernstein on the Executive Board of the P-J Division. One of their members PSAer Marty Bercu has set a record with every one of six slides made by him that were entered in the MCCC Inter-club contest winning a ribbon, in addition one of Marty's prints scored 27 points, the highest score possible. When you are in New York stop in and pay them a visit.

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## Central Zone News

Editor: Dr. Wm. W. Tubby  
1285 Union Ave., Memphis 4, Tenn.

### Metro Movie Club

At a recent meeting, Metro Movie Club saw a film entitled, "Adventures of Scout Troop 875" by Carl E. Hallen. The movie by Mr. Hallen shows how the boys camp out and enables the viewer to join with them in their varied activities.

### N4C

The North Central Camera Club Council has accepted the offer of the Des Moines YMCA Movie and Camera Club to be hosts to the 1957 (second annual) convention of the N4C. The convention dates are October 26 and 27, Saturday and Sunday. Further details will be published as they become available.

### CSCC

Jack Stolp, APSA has written a fine article entitled "On Vacationing With Stereo" for the Stereo Flash, Club Bulletin of the Chicago Stereo Camera Club. Stereo bugs—take notice.

### Oklahoma CC

Good ideas for Camera Club programs can be learned from reading the various Camera Club bulletins. For example Hypo Check, bulletin of the Oklahoma Camera Club, recently had the following program: Dr. Gerald Rogers spoke on "Photography in Medicine," Louise Hill had the subject of "Baby Photography," Skeet Williamson spoke on "Darkroom Arrangement" and Ed Davis told how to do "Dry Mounting with an iron."

In a recent open competition of the Oklahoma CC, Burt Sponhaltz, Program Chairman, accepted anything that could be hung on a wall: A horse collar, false teeth, your marriage license, wedding picture, antique wash board, etc.

### Kansas City CC

At a recent meeting of the Kansas City Camera Club Frank J. Heller, FPSA, of Bartlesville, Okla., spoke to the group on various phases of photography, warning against pitfalls and giving considerable advice on how to improve in photography. Frank also acted as judge, making selections for the club's 19th annual exhibition at the William Rockhill Nelson Gallery of Art in Kansas City, Missouri. The exhibit was held at the gallery in April. The Kansas City CC meets every first and third Friday at Bernard's on the Plaza, 4724 Broadway, Kansas City, Missouri.

### St Paul CC

Members of St. Paul CC are planning an outing for Labor Day weekend, Aug. 31, September 1 and 2, 1957. The club will go to Island Lake Camp on Island Lake some ten miles north of Park Rapids. Boating, games, skits, mixers, stunts, movies and color slides will provide entertainment during the two evenings in camp.

### St Louis CC

According to St. Louis Camera Club News, their slide of the year competition was held on May 15th this year. Norman Brice, club member of SLCC and outstanding color exhibitor again donated a trophy for the best color slide of the year. The

jury consisted of Norman Brice, APSA, Robert Gaul, Alton, Ill., newspaper photographer and Richard Voyles, master photographer of Richmond Heights.

Judging of the PSA individual slide competition, Class B, was held at Clayton City Hall on June 5, 1957. There were 400 slides from 100 entrants from all parts of the USA and from several foreign countries. The jury consisted of Norman Brice, APSA, Paul Gilleland and Paul Pratte, FPSA. At the time of writing neither the winners of the slide of the year competition nor those of the PSA individual slide competition had been announced.

### Texas District News

The usual personal letter from S. D. Chambers of Port Arthur CC, Texas has been received. S. D. reports that the "Every Member Get a Member" campaign now has thirteen possible winners of the Colonel Joe Perry award. This will be presented to the PSAer who gets the most PSA members for Texas by August 31, 1957. The total new members at time of writing was 17 since January 1, 1957.

### Mishap

Herbert Jackson, APSA, of Signal Mountain, Tenn., suffered a serious fall of 25 feet which resulted in a broken neck. He is confined to Earlinger Hospital in Chattanooga. Latest reports have him improving. Can you spare a moment to send a card?

### 1957 Directory

If you find an error in your listing in the new Membership Directory please notify PSA Headquarters in Philadelphia.

If you are not listed it may be because you have joined only recently. You will note in the foreword that it has been corrected to Nov. 30, 1956. The task of making sure that all changes of address, Division affiliation and PSA status are correct is a tremendous one and it is necessary to set a definite date for the cut-off. New members will find themselves listed in the 1958 Directory. In the meantime, your Divisions have been notified that you are eligible for all Division activities.

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# PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.



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## In The Wind And Sun

The Photo Fiesta at Redlands, Calif., will be presented this summer after all, though not sponsored by the Redlands Camera Club. The Strobolites, a new organization headed by Stan Shuttleworth who was the original promoter of the Fiesta, will take on the job. The date is Sunday, June 30, a month or so earlier than previous fiestas, and the program will be model shooting exclusively. The same location, Library Park and Bowl in Redlands, will be used, with shooting time 12:30 to 6:00 p.m.

*Art Miller reporting*

## News From The Northwest

Condensed quotes of PSA Journal articles appeared in the "Fill-In Flash" of the Bremerton C.C. bring to their members selected subjects of national concern.

Photographer's Night, May 20, at Seattle Trade Fair was sponsored by the Evergreen C.C. with Elmer Hike, who teaches photography at the Edison Technical School, acting as mentor. This is a most colorful event and has proven extremely popular with the photo fans.

The "Family of Man" was shown at the Seattle Art Museum and followed by the Seattle Photographic International. This year's exhibition received a record number of entries. Dr. Biedel replaced Chao-Chen Yang as judge in the color slide division. Chao-Chen was unexpectedly called away on business.

"The Little Chair", a print by Charlotte Smith of the Seattle Photographic Society, was one of thirty to represent Photo Maxima at the International Exhibit in Washington, D.C.

*Phil Brassine reporting*

## A Well Earned Award

At a regular meeting of the Oakland Camera Club, a PSA Service Medal Award was given to Dr. Guilford H. Soules. The presentation was made by Clara Webster.

Charles J. Perry, Chairman Service Awards Committee, on mailing the award stated: This award is made in recognition of your unselfish devotion to amateur photography over a period of years, for your exceptionally outstanding accomplishments in the organization of Camera Clubs and Camera Club Council projects, for your marked success in the stimulation of renewed interest in photography throughout the Western area of the United States, and, for your untiring efforts in the furtherance of the Society's principles and ideals.

## Another Convention

A wing-ding of a Convention was held last month by the newly formed Idaho Oregon Photographic Council at Boise, Idaho. The three-day affair was staged in big league style by many clubs of Idaho and nearby Oregon. There were many fine programs and shooting sessions. One of the most outstanding was Glenn E. Brookins, APSA. There was a special shooting session of Boise's Glamour Girls and character studies. The Convention was terminated by a field trip on Sunday morning along the beautiful

Boise River. Don E. Hassch was general chairman.  
*Don Heidel reporting*

## A Novel Idea

The Camera Circle of Glendale, Calif. enjoyed a new type of program recently at their annual slide of the year competition. The program was organized by the Owego Camera Club of Owego, N.Y. The program was a tape recording with accompanying color slides of the judges with an introduction of each, then the eight winning slides of the C.C. of Glendale were shown with comments of the judges. Two of the judges, Ken Dunlap and Harold Kinch were PSAers as well as Al Herrodt, the projectionist.  
*Arthur Y. Neill reporting*

## A Film Festival

Plans for the Washington State Amateur Movie Council Film Festival to be held August 3-4 at the Olympic Hotel in Seattle, Washington during the Seattle Seafair Celebration are progressing.

There will be many programs with nationally known speakers including George Cushman, Markley Pepper and Glenn Turner, all PSAers.

The Council, also affiliated with PSA, is striving to make this the largest All-Movie Amateur Festival ever held in the Northwest and all movie makers, amateur and professional, are invited. For registration write Frances K. Sharpe, 620 108th NE, Bellevue, Wash.

## Wind and Sun Again

Putting on photo salons for fairs is getting to be a specialty of the Wind and Sun Council. At the National Orange Show (San Bernardino) four years ago a committee headed by Ellsworth Fiscel initiated a series of outstanding pictorial exhibits, and the last three have been International. During the same period the Yuma CC, a Wind and Sun club, has been responsible for the showing at the Yuma Co. Fair, Arizona. Maurice Langley, Russell Pooler, Ralph McDaniel, Don Lancaster and Steve Orto have alternated or teamed as co-superintendents. Hemet CC print shows directed by Paul Cogley and Louis Ziegler are featured annually at the Farmers Fair of Riverside Co., California, and last summer a color show handled by Perris CC for Wind and Sun with Burdette White as chairman was added. This year the National Date Festival of Indio requested the assistance of Wind and Sun for a print show; Bill King acted as chairman. Now the Wind and Sun Council is cooperating with the Los Angeles Co. Fair at Pomona for an international exhibition of photography September 13 to 29, 1957.

*Art Miller reporting*

When judging competitions, especially for beginners, where comments are requested, don't criticize—advise. Remember too, if you point out their faulty procedures you must also give them something that they can use in place of what you have taken away.  
—Karl A. Baumgaertel, Hon. PSA, APSA.

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### Montreal Activities, B & W

At the time of writing, mid-April, Pres. W. J. Turnbull of Montreal CC is leading the field in the race for top achievement in pictorial prints. His five highest prints in Montreal's Class A have totalled 165 points, with 2 honor prints.

Close behind are Miss Yseult Mounsey with 160 points and 2 accepted prints; Wally Wood 158 points and 2 acceptances; J. W. Jewett 155 points and one acceptance; Blossom Caron has 153 points and one accepted print.

In Class B category, M. Tanguay tops the list with 151 points for the five highest prints, 1 honor and 2 acceptances; G. Maddalena counts 144 points with 2 acceptances; B. Abbott 141 points with 1 acceptance; and P. Abbott also 141 points and 1 acceptance.

### Montreal Activities, Color Slide

Just about the most repetitive marital photo team in Canadian history, the Carons, Blossom and Ray, top Montreal CC's Class A Color Slide standing. Blossom, with a substantial 455 point leadership, has 5 honor slides and 2 acceptances, her total for the 5 highest slides 198. Ray, with 400 total points has 188 for the five highest slides, 6 honor slides and 1 acceptance. Henri Vautelet, third in the Class A listings has 446 total points, 181 for the 5 highest, and four each of honor and accepted slides.

Class B standings in color slides indicate Mrs. K. Fraser in the lead with 176 points for the five highest, 5 honor slides and 1 acceptance; J. Milne 172 points for the top 5, 3 honor slides and 3 acceptances.

### Canada's Photo Boom

According to a recent survey, Canadians last year spent 100 million dollars for equipment and film. Here is some of the further say so. 67 per cent of Canadian families own one or more still cameras. About 3 per cent have a movie camera. Half of Canada's amateur photographers are women. 90 per cent of these take color exclusively. One half of the nation's box cameras are owned by teen agers. 80 per cent of all cameras owned by amateurs in Canada are box camera types, with an average investment of \$8. Only 5 per cent of all Canadian camera hobbyists have equipment valued over \$50.

Greatest single use of amateur cameras is to record family life. Second is use of the camera to record vacation travel. In 1956, according to the Master Photo Finishers Association hobbyists took 750 million snap shots.

The sooner CC officials realize that the pictorial art approach in photography interests less than 1 per cent of the camera owning population, the quicker the CC's will grow in service and status.

We know of one CC, nameless because not yet in the PSA ranks, who made a deal with a local camera store to be supplied with names and addresses of all people purchasing a camera. These were sent

a letter by the secretary saying in effect, you bought a camera, join our CC and you'll learn to use it quicker and better.

Progressive thinking, to say the least.

### Toronto's Slide Exhibitions

Toronto's 2nd Nature slide exhibition, as reported last month found two Canadians picking up medal awards, and one, an honor. 39 Canadians showed 72 nature slides, virtually 20% of the 372 accepted. In for a count of four were Ernest W. G. Barrie of Brantford, Ont., PSA's Ont. representative Katherine McGregor, Alice Stark and D. A. Sprott, of Toronto, the latter taking a silver medal and an H. M.

In the pictorial slide exhibition 52 Canadians showed 85 slides, 16% of the total acceptances, 523. Only Canadian with a perfect score of 4 was PSA'er Lew Trapp, Toronto. Toronto CC's Wally Joyce, E. T. Dennis and Frank Norman had 3, Tim Randall, Halifax N. S. Henri Vautelet, Montreal CC, and Ted Tozer, Oshwa, Ont., also 3 apiece.

At showing of the Toronto slides, the Royal Ont. Museum was packed to capacity three nights in a row by a total of some 1,500 viewers, and sponsors, Simpsons, the Toronto department store, gave two special added showings.

### Rumor

For several years in a row Jim McVie has been principal organizer and l'argo al factotum of the Victoria CC's International Salon, usually held in October.

What with the tremendous amount of time devoted to May's North West PSA regional convention, plus the fact that Jim McVie is member of the Photographic Arts Advisory Committee, and judge of Canada's exhibit for the Brussels, Belgium, Universal and International Exhibition, Victoria Salon for this year may have to be cancelled or at least delayed, unless, that is, someone steps into the breach.

Jim McVie must be in Ottawa, mid October for final organization and judging of the Brussels show, so would not be available to undertake salon responsibilities in his own bailiwick.

### National Club Slide Competitions

Canadian achievements and status in April National Club Slide Contests are as follows; CLASS AAA Dr. W. D. Jamieson, Color Photo Guild of the Maritimes, Halifax, got a 10 point award; Harry R. McGregor of Toronto CC, an H. M. The Maritime Color group was in 16th position, and Toronto CC, 26th.

In Class AA, Frank Brown and Francis Boyle, both of Chatham CC got H. M's. Their Club rated in 15th placing.

In Class B, Wally Wood, Montreal CC took a 10 point award. His Club was 36th in the standing. New Westminster Color CC moved up to 7th position.

### Chatham P-J Lecture

As Editor of Chatham CC's bulletin previewed the event . . . "This talk by Ray

Munro will provide an interesting change of pace from our usual salon exhibitor speakers, and will show you some of the things the photo journalist looks for in his news and feature pictures."

Ken Cucksey here sounds a new note in CC programming. Ray Munro, editor of Chatham Daily News was the official photographer for the Dionne quintuplets. He won National Newspaper Awards in 1949 and 1954. One of his pictures took a Canadian Press award, and was published in *Life* Magazine. Some of his stories led to Vancouver's police probe.

Unquestionably, a photo journalist of this calibre has a logical place in CC programming. His appearance at Chatham CC's April meeting may suggest other clubs consider likewise.

### South of the Border

Editor: J. L. Zakany  
V. Carranza 69, Mexico, D. F.

### Argentina

A monument to the memory of Alejandro C. del Conte, founder of Correo Fotográfico Sudamericano, was uncovered at that widely read magazine's editorial offices, on the 5th anniversary of his death, last march 2nd. His great contributions to Argentinian and South American Photography were recalled.

### Mexico

A new CC for students of the Engineering Faculty of the University of Mexico, has been organized by Enrique Galindo, professor of photographic technique at said faculty. Their first competition, at University City, was of photos of Mexico City and the University.

Eugenia Buxton, FPSA, ARPS, Travel Editor of this Journal, on a trip to Mexico, after story material for her department, "ran smack" into Club Fotográfico de Mexico's Easter Week photo tour, in Oaxaca, the historic city with the nearby archeological ruins of Monte Alban and Mitla, and "Arbol del Tule," with the world's widest tree trunk, as the main attractions. She was introduced by

(Continued on page 14)

### Travel Aides

Three new Travel Aides for Canada have been appointed.

NEW BRUNSWICK—O. W. R. Smith, APSA, Fundy National Park, N. B., Canada. Contact by mail or in person for information on Fundy Park and surrounding country, and the Cabot Trail.

ONTARIO—Herbert Thomas, 31 Fifth Ave., St. Thomas.

ONTARIO—Hilda E. Maxwell, 107 Grove Ave., Ottawa 1.

When writing a Travel Aide for information it is customary to enclose a self-addressed large envelope, with stamp if he is within the U. S. (or your own country).

To become a Travel Aide, with the opportunity it provides to meet and help fellow PSAers, send your name and specialty to John P. Montgomery, APSA, Box 7013, Orlando, Fla.





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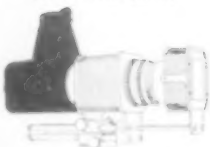
The Hasselblad also offers a single cut film adapter back, a transparency copy holder, a magnifying hood, a microscope adapter,

extension tubes, and other accessories.

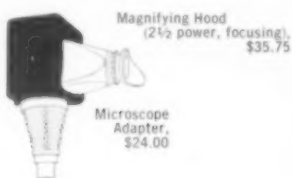
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250mm, F:5.6, \$299.50

# HASSELBLAD

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## Polish Exchange Exhibit

From Lodz, Poland's second largest city, comes a set of prints from Polish photographers. During February of this year, approximately 70,000 people viewed this exhibit on display in Lodz, and it is now available in the United States through the courtesy of the Lodz Chapter of the Polish Photographic Society.

Shirley Hall, FPSA, whose written comments are enclosed in the A Set for distribution in the Western Zone through PSA International Exchange Exhibits, writes: "The prints show imagination, a feeling for the country and its countrymen". Of their background he comments—"about ninety percent of all amateur cameras in Europe today are 35mm or  $2\frac{1}{4} \times 2\frac{1}{4}$  and of these at least 75% are 35mm. Except for studio pictures, few are taken with a tripod—resulting in soft focus and mood shots. Photographic materials are expensive and incomes are low—therefore  $14 \times 17$  is a big print,  $11 \times 14$  isn't small, and single weight paper is the rule". The B Set of prints which is scheduled for distribution in the Central Zone through PSA International Exchange Exhibits, will contain written comments by Earle Brown, FPSA, of Detroit, Michigan.

Since this is our first large scale contact with any of the Eastern European countries, the sets should be of interest to all clubs and photographers. Included with each set are several color prints on Agfacolor—pleasing in composition and good in color rendition. Many of the shots are almost candid camera portraits, and there are some interesting studies in patterns and abstract designs. The pictures portray interesting bits of the countryside in Poland, shots of the people, and an idea of their architecture. Contact your Zone Distributor as listed in the Service Directory in the back of the Journal if your club would like to "visit" Poland.—Mary K. Wing.

## Indian Salon Practices

An exchange of letters between A. Aubrey Bodine, FPSA and Dr. G. Thomas, Hon. Secretary of the Federation of Indian Photography has cleared up a situation which has disturbed many of our exhibiting members. It apparently has been the practice of the Indian salons to retain prints which had won honors or medals for the salon's permanent collection.

When the print was destined for all the salons in the Indian circuit this action voided further chances of winning acceptances or honors. Mr. Bodine suggested it would better for the exhibitor if the salon requested a duplicate print and let the original print travel the full circuit.

Dr. Thomas' letter with regard to Bodine's "Misty Harbour" which was retained by the first salon on the circuit follows, in part:

"My dear Mr. Bodine:

"I am extremely sorry about this incident and I am taking steps to instruct all the salons which come under the Federation's supervision NOT to hold any prize-winning print, but to circulate it and, if they so desire, to request the exhibitor to contribute a duplicate to their collection. M.P.S. Salon

## International

Chairman has agreed to do so. And, since you are an Honorary Member to the M.P.S. he requests that you particularly not stop sending prints to the Indian circuit in general and M.P.S. Salon in particular.

"It is my further request that you spread this news among the PSA members that the salons in the Indian Salon Circuit will henceforth abide by this undertaking."

A. W. Hecht.

### South of the Border

from p. 12

this Editor to Juan Martínez Rogel, FCFM, President of CFM, and others, among the nearly 100 who travelled by plane, auto, train and chartered bus, to that photographers paradise. If plans jell, a feature story on CFM, will soon come out of the joint pens of Eugenia and this Editor. J. L. Zakany has been awarded a three star rating by PSA's Color Division for slide exhibiting, the 2nd Latin American so rated, preceded by Angel de Moya, FPSA, Hon. PSA, from Cuba. Cacheaux & Zakany, each had a stereo slide reproduced by the 1957 Rochester Salon, for a travelling exhibit.

### Argentina

Un busto de Alejandro C. del Conte, fundador del Correo Fotográfico Sudamericano, fué inaugurado en el Hall de la Redacción de esa revista, en el 5° aniversario de su muerte, el pasado 2 de marzo. Sus grandes atributos como promotor de la Fotografía Argentina y Sudamericana, fueron recordados.

### Mexico

Enrique Galindo ha formado el Foto Club de los estudiantes de Ingeniería de la Universidad Nacional de México, en donde es profesor de Técnica Fotográfica. En la Ciudad Universitaria hicieron su primer concurso con los temas de la Ciudad de México y la Universidad.

Eugenia Buxton, FPSA, ARPS, Editora de Viajes de este Journal, viajando por México, en pos de material para su columna, se encontró con la excursión de Semana Santa, del Club Fotográfico de México, en Oaxaca, la histórica Ciudad, con las ruinas arqueológicas de Mitla y Monte Alban, y el "Arbol del Tule," con el tronco más grueso del mundo, como las principales atracciones. Fué presentada, por este Editor, al Lic. Juan Martínez Rogel, FCFM, Presidente del CFM, y otros entre los cerca de 100 que viajaron en avión, auto, tren y camión especial, a ese paraíso de fotógrafos. Si cuajan los planes, pronto saldrá de las plumas combinadas de Eugenia y este Editor, un artículo sobre el CFM. R. Cacheaux, APSA, Co-Editor, reporta: J. L. Zakany ha sido reconocido por la Sección de Color de la PSA como exhibidor internacional TRES ESTRELLAS, en transparencias, siendo el 2° Latino en obtener este honor, precedido por Angel de Moya, FPSA, Hon. PSA, de Cuba. A Cacheaux y Zakany, les reprodujeron una transparencia estereoscópica a cada uno, en el Salon de Rochester de 1957, para una exhibición viajera.

A PSA Directory is a guide to good fellowship all over the free world. Take yours with you.

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## PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 24 *Creative Portraiture*, by J. M. Endres, FPSA.

No. 23, *Modern Art and Modern Photography*, by John and Amy Walker, AAPSA.

No. 22, *This Is Stereo*, by Conrad Hodnik, APSA.

No. 21, *The Charm of Minute Creatures*, by Alford Rentro, APSA.

No. 20, *Photography Is An Art*, by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19, *Nearby and Closeup*, by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18, *Table Top Tricks*, by Laverne Bovair, FPSA.

No. 17, *Filters, Facts and Fun*, by A. C. Shelton, APSA.

No. 16, *Pictorial Photography from the Chinese Viewpoint*, by Francis Wu, Hon. PSA, FPSA.

No. 15, "Let's Look Over Their Shoulders," by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14, *Lighting Glass for Photography*, by June Nelson, APSA.

No. 13, *Birds in Color*, by Warren H. Savary, FPSA.

No. 12, *The Language of Pictures*, by P. H. Oelman, Hon. PSA, FPSA.

No. 11, *Prints I'd Never Send To A Salon*, by George R. Hoxie, FPSA.

No. 10, *Elements of Color Composition*, by Bernard G. Silberstein, FPSA.

No. 9, *My Camera In Search Of A Subject*, by Fred Archer, Hon. FPSA.

No. 8, *Let's Take Nature Pictures*, by Ruth Sage, APSA.

No. 7, *Abstractions*, by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, should write to:

Mrs. Irma Bolt,  
Director of Distribution  
Woodhull, Ill.

## RECORDED LECTURES

FRED H. KUEHL, APSA  
2001-46th St.,  
Rock Island, Ill.

Is the OLD as good as the NEW? Depends. Depends upon how you look at it, what you look at, and what you expect from the OLD or from the NEW.

Old violins, for instance, are highly treasured because of their tone quality and mellowness, and the same is true of wines and other liquors. But, NEW cars are preferred because of speed and power.

What about lectures, Recorded Lectures? Are the OLD or the NEW better for your club? Here too, it depends upon what you want and how you look at them.

There is much good sound advice and many tips for the beginner in the earlier (OLD) releases. They feature the black and white aspect, many show and tell about the fine pictures made in the early '50s. They move the beginner especially, gradually up the photographic ladder.

The later (NEW) releases are slanted more toward color and/or nature, how-to-do-its, and some of them are semi-technical. Of course, these reflect the latter day trends, and some may be a little "high" for beginners, but just right for the more advanced.

Though Lectures #1 through #6 are not listed in the adjoining list of available lectures because of space, they are offered for booking and are listed and described in the RLP catalog. These might be considered OLD Lectures, though I doubt you would think so after listening to them. Many clubs are scheduling them a second time several years later in order that their new members many benefit.

## CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS  
392 Hope St., Glenbrook, Conn.

You've been elected to an executive position in your club. Vice-President, perhaps, or even President. It's not the first time you've held office, but it is higher than any previous official capacity you've handled. Which is very likely to be a certain indication of the membership's faith in your ability.

Of course you're pleased to have been selected to serve, and you have every intention of doing your darndest to further the interests of the club and its members. You may even have a few new and untried ideas about programs and activities which you're sure would go over well. Yes, all in all, it looks like a bright season ahead for your club.

But it's a little too early to begin anything yet. As is the policy of most camera clubs, your group has gone into a sort of summer hibernation—a protracted period of inactivity during which everyone forgets the

Just in case you do not have the RLP Catalog handy, the below is taken from it, and describes the OLD lectures.

#6. **COMMENTS ON 100 PRINTS** From the PSA Permanent Print Collection, J. Elwood Armstrong, FPSA, comments on pictures done by the great, the near great, the unheard of, and the immortals of photography. Whatever you like; nudes, landscapes, moods, marine, portraiture, or nature, you'll find it in this lecture. 100 slides, 60 minutes.

#5. **NEW PRINTS FOR OLD.** Barbara Green FPSA, bubbles over with humor and wit in a lecture which shows you a dozen ways to make different pictures from the same negatives. Well illustrated with beautiful salon prints. 56 slides, 58 Min.

#4. **STILL LIFE.** Anne Pilger Dewey, Hon. PSA, FPSA, not only shows you the posing and arrangement of still-life subjects, but stresses controlled indoor lighting. 28 slides, 55 minutes.

#3. **OUTDOOR PHOTOGRAPHY.** D. Ward Pease, FPSA, helps you search for fine points of landscapes, marine and architectural pictures. An excellent lecture for the pictorialist group. 37 slides, 50 minutes.

#2. **COMMENTARY ON RECOGNIZED SALON PRINTS**, by Morris Gurrie, APSA. Any club whose members desire to improve their prints for salon competition will enjoy and profit from Morris Gurrie's commentary on outstanding prints from the 6th Chicago International Salon. 31 slides, 45 minutes.

#1. **AN ANALYSIS OF RECOGNIZED SALON PRINTS.** Ragnar Hedenvall, FPSA, discusses prints from the 6th Chicago International Salon as you learn WHY some prints make salons and others don't. 31 slides, 60 minutes.

club and concentrates instead on vacation and the out-of-doors.

But wait—is it too early to get things moving? Vacation time or no, how about laying the so-important groundwork for some of those ideas of yours?

For example, if any of the responsibility for planning programs and lining up speakers and judges rests with you, there's no better time than right now to begin doing your stuff. Waiting until the club season has actually begun may mean that some of the people you had hoped to get are already committed. Contact them now when the dates you want them are far in the future, and your chances of getting some fast consents are vastly improved.

If you're planning to book a PSA show such as one of the Recorded Lecture Programs or print or slide exhibits, the earlier you get your request in, the better. And when speakers and programs are lined up early, there's the added advantage of being able to plan publicity weeks in advance.

But your new official job has little to do with programming, you say. What then? Well, let's suppose you're the new secretary. If you haven't already done so, mail out announcements of the new club officers, their

(See Clubs, page 54)



# PSA Convention, St. Louis, October 2,3,4,5 Features Rain-proof Outing, Showboat Trip

Returning to St. Louis after an absence of several years, the PSA National Convention will be centered around the Hotel Jefferson, downtown and in the center of everything. While the official start is on Oct. 2, the usual pre-convention feature for those who arrive early takes an unusual twist this year, an evening on a Showboat on the Mississippi. This will be on Tuesday, with the formal opening on Wednesday morning, a dance is planned for Wednesday evening and a really unique outing for Thursday.

Several of the outings of recent years have encountered some opposition in the form of rain but the St. Louis Convention Committee under Jane Shaffer, APSA, has come up with a rainproof site for the outing. It will be held at Meramec Caverns in the nearby Ozarks, a beauty spot outside, a wonderland inside. Here amidst the stalactites and stalagmites, the curtain flows, the mineral falls, where nature's beauty holds a timeless pose, every PSAer can become a spelunker amid safe surroundings and bring back a whole new series of negatives and slides of bewildering formations created over thousands of years. Rain may pour outside but the thick roof of the cave will turn it aside. Tripods are suggested and flash is not barred, will probably be needed for color.

## Things To Do

But all the program is not confined to trips and tripping. There will be the usual round of interesting programs of all sorts to enlighten, amuse and educate; banquets and luncheons and even breakfasts where kindred spirits can foregather; and topping it all, the one thing which is really the most important feature of any PSA Convention, the opportunity to meet old friends, make new ones and get the true feeling of PSA.

Those who haven't attended before often wonder how much time is taken up with business meetings. The answer is one hour for the national assembly and the membership meeting.

The business part of PSA is conducted behind the scenes by your elected officers so you are free to enjoy yourself. The membership meeting gives you a chance to make suggestions, air grievances and ask questions. There are no delegates elected or appointed to a PSA Convention. In fact, you need not be a PSA member. Registration is open to anyone interested in photography and full participation is yours. We mention these simple facts because there are new members each year and members of PSA

clubs who need to know they will be welcomed. A registration blank will be printed in the Journal soon, fill it in and send with your check as directed. That makes you a part of the Convention.

One more point before we get into the program . . . at the Convention your badge is your introduction to anyone. There is no formality needed, we're all there to enjoy ourselves in a common hobby. Don't hang back, don't let big names scare you, they were all little names once.

## Program Preview

Here are some highlights from the advance program. Conrad Emanuelson, APSA, of Chicago, a Leica fan, will

talk on big prints from small negatives. The Rev. Herman Bielenberg, FPSA, widely known for his work in color slides will present the feature of the Thursday evening session, his slide talks, with music, "Footprints of the Creator" and "Colorful Melodies". These are examples of developing themes with slides and music which will inspire an audience.

George Merz, APSA, FACL, of Hollywood, Fla., veteran filmer and gadget designer will talk on "Save That Film." Donald T. Ries of Normal, Ill., will demonstrate shooting reptiles and amphibians under live conditions in field and studio, using Exakta camera and Strobosar lights. Al Morton, APSA, FACL, of Salt Lake City, will show his film "Adventure Unlimited" a boat run through the rapids of the Green and Colorado Rivers. J. Phil Wahlman, APSA, is back with "Trial By Jury". Towering in his judicial robes, Phil will issue decrees both factual and facetious.



CONVENTION SPEAKERS—(L to R, top to bottom) Burdette White, Phil Wahlman, Conrad Emanuelson; Donald T. Ries, Herman Bielenberg, Al Morton; Grant Haist, George Merz, H. J. Ensenberger.

## Show Boat To Be Pre-Convention Feature



Burdette E. White, California naturalist, will be one of a panel on photographing insects and small animals. Grant Haist, APSA, has titled his talk "Black On White Is Enough". He will deal with silhouettes in both prints and color slides. He has developed some new uses for this old technique which should prove interesting. H. J. Ensenberger of Bloomington, Ill., will have a multiple interest talk which includes "A World of Fantasy—Fungus"; color slide retouching, using a single type of film indoors and out, light control to prevent burnout and flashing live nature subjects.

### How to use your Directory

Our annual suggestions following the

#### NATURE DIVISION

##### Award of Merit

★★★★ Samuel Stern  
Brace M. Ballentine  
Burdette E. White

★★★ Harry G. Hoke  
Edward H. Bourne  
Mary W. Ferguson  
Arthur G. Hollatz  
John E. Waltz

★★ O. F. Metz  
Harold E. Berry  
Frederick E. Delaney, Jr.  
Wm. D. Popejoy  
Jean M. Edgecumbe  
Glenn O. Porter  
Elmer J. Hike  
Georgia Roper  
Edith R. Hogan  
Hy Seldidge  
Alden M. Johnson  
Grace A. Thompson  
R. H. Kleinschmidt  
Claire Webster  
Richard O. Malcolmson  
Louis B. Ziegler

★  
Barrie H. Bieler  
John A. Collis  
S. Allen Goodwin  
William W. Hawkins  
Naomi H. Hayman  
Agnes M. Holst  
Robert C. McGillicuddy  
David H. Williams  
Daniel Zirinsky  
Lewis F. Miller  
Howard Oberlin  
John B. Pearson  
Ann Putnam  
Joseph M. Steele  
Ruth Steinley

issuance of the Membership Directory may help you to get more use of it.

For travelers: look at the Geographical Index. First, you'll find clubs grouped together at the end of each city listing for ease of location. Next, names with large black dots • after them denote Travel Aides who will supply you with information about the vicinity. In both cases, addresses and other information will be found in the Alphabetical section, clubs following individual members.

All the way back you'll find the By-Laws which govern the operation of the Society and some information on honors.

Up front you'll find some useful information. First is the list of District and Area Representatives. These are your personal contact with the Society. They are all equipped with information about both Society and Division activities and services, will also be glad to pass your suggestions up the "chain of command". DRs are elected on the basis of one for every 250 members, minimum one per state. The ARs are appointed to cover the state geographically. Write the one nearest you.

The Division and Committee rosters provide a list of those whom you can write for information within a Division or an activity of a Committee. There isn't room to define the duties of all, and if you can't relate them to the Services Directory in the Journal each month, write the head who will see that the proper person gets it.

Up front also are several listings of historical interest, the Charter Members and Charter Clubs. They helped form PSA and some of the clubs go back as far as 1919 when our Society was the Associated Camera Clubs of America. In 1934 it was broadened to include individual memberships and the present format started to evolve. Listed here also are those who have been honored by the

### Service Awards

The following Service Awards have been announced by Col. Chas. J. Perry, Chmn., Service Awards Committee.

#### Service Medals

Henry W. Barker, APSA  
Dr. Robert N. Cochran  
John D. McLaughlan  
Mario Sabate, S., APSA  
Dr. Guilford H. Soules

#### Service Certificate

Dan Heidel  
Mrs. Claire Webster

Society. Some of them have passed on and an asterisk after the name tells us this.

Keep your Directory in a handy place. It is a source of many friendships when you travel, of much help when you must write for assistance. Take it with you on every trip, you'll find PSAers all over the free world. They'll be glad to see you, of that you can be sure.

### Donder undt Blitzen

Have you members in the tornado belt had time to think of cameras when the funnel nears? It might be worth \$100 to you. A research project is trying to find the relation between lightning and tornadoes. If you can get a picture, preferably at night and from as close as possible, of lightning associated with a tornado, submit it to Prof. Edward M. Brooks, St. Louis University, St. Louis 8, Mo. The best picture showing the effect wins the prize.

### COLOR DIVISION

#### Star Ratings

★★★★ Robert W. L. Potts, APSA Samuel Stern  
★★★★

Sam G. Blakesly Maurice Lank  
Alford W. Cooper Arthur W. Maddox  
F. C. Gebhart Roy H. Murphy  
Paul S. Gilleland George W. Robinson  
Frank J. Heller, FPSA Morton Strauss

★★ James H. Archibald W. E. Neithamer  
Conrad R. Emanuelson, APSA

Glenn O. Porter  
Monte T. Ito Hy Seldidge, APSA

★  
Ben D. Andrews Chester B. Robinson  
H. S. Barsam Mary S. Shaub  
Gerson D. Bender Joseph M. Steele  
Kenneth F. Blackie Howard Swigart  
Charles A. Carlson Vonja Swigart  
Lafie Foster Joseph A. Ungari  
Richard M. Garrod Henri Vautelet  
Dr. E. Throop Geer, APSA Mattie Vincent  
Opalrae Johnson W. G. Webster  
R. H. Kleinschmidt Ronald Wickey  
Rocky Nelson Albert L. Wilson  
Capt. Cortland E. Richmond W. Z. Wright



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Here's an 8mm camera that gives you the ultimate in simplicity without compromising the quality of your movies.

It is precisely engineered and built, and is the easiest-to-use movie camera Kodak ever made.

With the Medallion, even a novice can do a superb job of movie making *the very first try*—yet the more advanced movie maker finds it to be an exciting camera, too.

For simplicity, the Medallion uses pre-threaded film magazines which you can switch at any time. Just pop in a magazine, close the exclusive "snap-shoot" cover, and your camera is ready to shoot. There are no levers or locks to twist or turn. Dial your shooting light

on the exposure guide, and you *auto-matically* set the lens. Sight and shoot! That's all there is to do! No need even to focus as the fast f/1.9 lens is pre-focused for you at the factory.

You have a choice of normal, single-frame, or slow-motion filming speeds.

See the new Medallion 8 Movie Camera demonstrated at your photo dealer's. Only \$99.50—as little as \$9.95 down. It's made by Kodak—so you know it's good.

Get all 3 movie views—regular, wide-angle, telephoto—with a twist of the turret. The new Kodak Medallion 8 Movie Camera, Turret f/1.9, comes complete—no extra lenses to buy or attach. \$149.50—or \$14.95 down!



(Prices are list, subject to change without notice, and include Federal Tax.)

**EASTMAN KODAK COMPANY • Rochester 4, N. Y.**

# Time-travel and

—and what to do on top of Pikes Peak... the 2½-ounce pocket library... the step cam inside the Signet 40 shutter, and why... gift cameras to go with new diplomas... adapters for color... handiest way to carry filters... how to adjust Type F for daylight... and the special pride that goes with a Kodak Retina IIIC Camera.

## All set?

So it's summer and you're on top of Pikes Peak, out in a sailboat, or perched on the top of a split-rail fence, and you reach into your gadget bag, and what you want isn't there. So, right now, before you put yourself in such a predicament, check your outfit for the things you've been meaning to get but haven't—things you'll need for this summer. Here are a few examples:

1. Tripods are fine, but you decide you don't want to lug one through the underbrush. So carry a Kodak Flexi-clamp instead. It's a C-clamp that weighs practically nothing; attaches to just about anything, from fence to fender; swivels any way you like—and then stays put. Price, \$5.95.

2. If you're like most of us, you seldom go anywhere without your camera. The best way to protect it from bumps and bangs is with a Kodak Field Case. We make them for almost all Kodak cameras. They're built to last for years, good materials, superior stitching, look smart, are designed for quick, convenient use. Priced from \$2.65.

3. You can't take your photographic library with you in the field. You *can* take a 2½-ounce Kodak Master Photoguide. Slip it in your pocket and you'll have all the information you need at your finger tips. There's dope on exposure, light conditions, filter factors and filter effects, depth-of-field scales, and a whole lot more. Price, \$1.75. For movie-makers, the Kodak Cine Photoguide, same price.

4. Filters. Handiest way to carry your filters is in a Kodak Filter Kit. You can



buy a basic kit of filters in a clear plastic case with each filter individually housed, or get Kodak Wratten or Pictorial Filters individually in plastic housings that

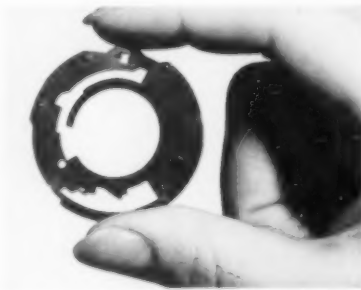
lock together to make a kit of any size. Let your Kodak dealer show you.

5. If you're going on a vacation, it's practical to process your Kodak Ektachrome Film as you go. The Kodak Ektachrome Processing Outfit, 35mm, has everything to do the job... day-loading tank, chemicals, thermometer, color-coded polyethylene storage containers, graduate, instructions, even slide mounts. No darkroom needed. Costs \$26.50.

## You, too

The way to get in the act yourself is with a Kodak Auto-Release. Fits any camera with a standard cable release. Delays the shutter up to ten seconds. Even lets you know when to smile because the "buzz" goes up in pitch just before it trips the shutter. Lists at \$4.50.

## Inside stuff



This is a precision step cam. You'll find one in the shutter of a Kodak Signet 40 Camera. It's used to control the speed.

A small thing, but it makes possible the design of a highly accurate shutter, one that can be precisely pre-adjusted at the factory, one that can be easily re-adjusted should rough usage get the timing out of step.

The shutter on the Signet 40 is a *high energy* shutter—one that opens fast, closes fast, one that won't slow down in cold weather. Set the shutter on the Signet 40 at 1/5 second, press the release, and suddenly it's open... pause... then suddenly it's shut. You can hardly see the action, it's so brisk. That's efficiency.

The shutter is just one of the details of the Kodak Signet 40 Camera that make it the best value in its price range. Details like the ball-bearing lens mount,

lens that focuses way down to two feet, a flashholder that screws securely onto the camera, top readings for all settings, no-thread film loading, and so on and on.

The Kodak Signet 40 Camera lists at \$69 including Super M-40 flashholder and two reflectors, a 3" for M-2 bulbs and a 4" for Nos. 5 and 25 bulbs. Your Kodak dealer will enjoy showing it off. But be prepared to spend some time—there's a lot to see.

## Diplomas and cats



It's about graduation time, so we publish this picture for people who like sweet girl graduates and cats. No special reason; we just like the picture. It does remind us that a good camera makes a perfect graduation gift. For the grade school graduate, we'd say maybe a Brownie Starflex at \$9.95 or Starflash at \$8.50; for the charming teen-ager who's bouncing forth from high school to face the world with confidence, a Kodak Duaflex IV with f/8 lens for \$26.50; for the poised young woman emerging from ivy-clad college halls, a handsome Kodak Signet 40 with matching Super M-40 Flashholder for \$69. Ask your Kodak dealer. Wish we were back just finishing school ourselves.

## The fine pride of ownership

We asked a friend why he's so fond of his Kodak Retina IIIC Camera. "Look," he said, "I'd enjoy owning this camera even if I *didn't* take pictures! It's made like a watch. It's a *beautiful* piece of craftsmanship. I get a lot of pleasure just from being *seen* with a camera like this."

We think this is a good point. Add



# no spilled light

this kind of pleasure to the versatility and picture performance, and maybe a Retina IIIc is worth a good deal more than the \$165.00 it costs. Try a Retina



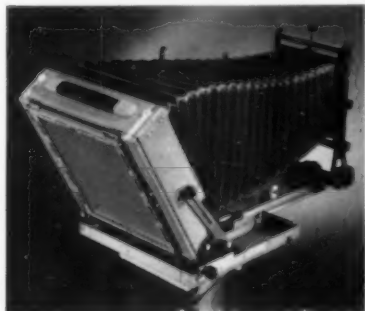
on for size. Then take a peek in a mirror. It goes with a new silk suit. Or Harris tweed. Or the best gray flannels.

## Adapters for color

If you own a Kodak Chevron, Kodak Tourist I f/6.3, Tourist I or II f/4.5, or a Kodak Reflex Camera, you can get special adapter kits that permit use of No. 828 color films—also black-and-white. Your Kodak dealer has details and prices.

## New view

Perhaps some day you'd like to own a really fine 8x10 view camera. Designed to meet the exacting needs of professionals, the Kodak Master View, 8x10, is all metal for ruggedness. It weighs only 13 pounds, folds to a neat 4½-inches thick, has bellows extension to



28 inches, all the regular view-camera movements, reversible back, costs \$310, less lens.

## Film saver

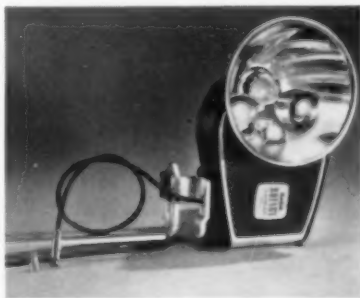
We discover that a lot of photographers, when they have their cameras loaded with Kodachrome Film, Type A or F, or Ektachrome Film, Type F, shoot up the last few frames at random just to finish up the roll and put in daylight type film. The better solution is a Kodak Daylight Filter for your favorite Type A or F color film. The filter lets you switch indoors or out any number of times—on the same roll of film. That's freedom.

(If you're shooting with Kodachrome Film, it's no problem. You can use the same roll indoors with clear flash or outdoors without a filter.)

## Light where it belongs

Spilled light butters no parsnips. A shallow, dull-finish reflector spills light all over the place. But a mirror reflector of the right parabolic shape concentrates the light where you want it.

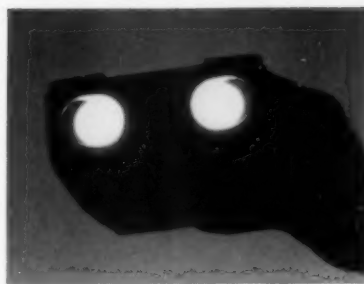
This is why the Kodak Flashholders, such as the Kodalite Super M-40, and the new six-shot Kodak Rotary Flash-



older, are so efficient. The reflectors are actually mirrors. The shape is right. And so you get *more* light, accurately placed, from every bulb.

You can fit a Kodak Flashholder to practically any popular camera. For cameras that synch through a clip on top, you use the Kodak Clip-on Flashholder Adapter, \$1.35. There's also the Kodak Single-Post Flashholder Adapter which couples European flash fittings to Kodak Flashholder cords, \$1.10. Suitable brackets, of course, are also available. And Kodak Flashholder prices are moderate. Take your camera to your Kodak dealer. He'll fix you up, and you'll be able to put the light where it belongs.

## Time traveler



Here is a man who has conquered three dimensions and is about to conquer the fourth—the dimension of time.

One of the most profound thrills we know comes when you first lift a stereo viewer to your eyes and travel backward in time. All around you is the scene you photographed—so real you can almost smell the smells and hear the sounds that went with it. Only stereo can produce this complete dimensional realism in full color, this sense of complete return to place and time.

For first-class stereo at modest cost, we nominate the Kodak Stereo Cam-



era. Four shutter speeds and the brilliant f/3.5 Kodak Anaston Lenses give you control of action, movement, and light. There's double-exposure prevention, flash synchronization, and much more. The price, \$84.50, buys a stereo camera that's equal to anything you want to do. Tell your Kodak dealer you want to see what real stereo looks like. Then take a look at the Kodak Stereo Camera. As dependable as it is beautiful... a precision vehicle that lets you travel through time... as well as space. Kodak Stereo Viewers, \$12.75 and \$23.75.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

**Kodak**  
TRADE MARK

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# Let's Revolutionize The Salons!

*When a proposal for revolution comes from an old salon hand you know there is some practical thinking behind it. This plan has its good points, for the wholesale exhibitor, but what about the little fellow who enjoys the anticipation each of the half-dozen reports brings him each year? Your opinions are invited.*

By Francis Wu, FPSA

The inauguration of photographic salons was done with good intentions, mainly to let the exhibitor express his feelings and his work with photography, and also to give an opportunity to those who like to appreciate beauty a chance to see the beauty that can be created through the medium of photography, instead of through the brush or other forms of art. At the present time, the organization of salons has expanded all over the world, and bear an international character. Each country, each city, each town, aspires to be on the photographic map, and this is done by means of a salon. The organizers of these salons have a sincere aim in promoting the art of photography.

Considering the growing rate of salons, numbering between one hundred to one hundred and fifty a year, this seems to have consumed a considerable time, both for the organizer, and for the exhibitor, not mentioning the monetary expense involved in photographic material, postage, etc. Don't you think it is time for the salon organizers to revolutionize the salon system?

Being a firm and friendly supporter of the salons for nearly twenty years, as well as a member of salon committees and judging panels, I would like to make a few suggestions.

## Central Organizations

Instead of having each organization working individually, would it be possible to form one large salon exhibition organization with a few branches in different parts of the world? For example, the Photographic Society of America (P.S.A.), the Royal Photographic Society of Great Britain (R.P.S.), the International Federation of Photographic Art (F.I.A.P.), and a few large organizations can cooperate in forming a headquarters. These large organizations could collect a set (or sets) of prints from each exhibitor at the beginning of each year, either judged by headquarters or otherwise, and distribute the prints to the various existing salon organizations in a travelling show. In one year of travel, prints would cover as many (or more) salons as those sent to the present salon localities.

## Salon Photographs

At present, we see the same photographs being submitted to all salons. It is a waste of time for the exhibitor to prepare one hundred or more prints from one negative for the salons

each year. To enlarge 100 prints each from four negatives, totalling 400 prints, and to ship all these prints abroad, necessarily involves a considerable amount of work and expense.

For the photographer who is keen on having his prints exhibited, he has to devote all his time in preparing the 400 or more prints—enlarging, spotting, trimming, packing, shipping, etc.—24 hours of the day is given to salon photography.

In the revolutionized system, ten prints from each negative—forty prints out of four negatives—or even forty prints from forty negatives—are sent at one time during the beginning of the year to salon headquarters. The exhibitor would then have more time to prepare better negatives, better prints, for the next travelling show, instead of mass producing 400 prints a year. The exhibitor would have more time to relax, and to enjoy a normal life like any other human being, instead of hiding in the darkroom all the spare hours after office work. He would not need to rush to the post office four or five times a month to catch up with the shipping schedule. He would find more opportunities to discuss and exchange photographic ideas with fellow photographers, and to perceive again and recapture the subtle beauties of life and nature so inherent in a good photograph.

## Costs

Postage and other expenses involved both to salon organizations and to the exhibitors:

Entry fees usually do not cover the expenses involved in running a salon, but it is normally a burden for an individual who desires to cover 100 or more salons. The cost of postage is another problem.

Sending out entry forms to exhibitors, and notifications of acceptance or rejection is also a big expense when added up.

## Catalogues

The catalogue is also an expensive item—at present, salons producing eye-striking catalogues require much financing. The exhibitor who has his print selected and printed would like to have a copy of the catalogue for a souvenir; but we must remember the hundreds of others who have had their prints rejected: what are they going to do with all the catalogues—100 or more in a year, over 1000 copies in ten years? Would there be enough space in their homes to store all these catalogues? If a proud exhibitor wants to show the amount of

work he has exhibited, he could easily have an exhibition composed solely of catalogues! However, a long-standing exhibitor will not keep all the catalogues, so you can think of the waste!

### Rating of Prolific Exhibitors

This rating is not justified, because it is based on quantity—by submitting the same set of four prints to 100 or more different salons a year, the exhibitor can prove more successful than the sincere ones who like to experiment, and who believe in a little variety.

If it should happen that one misses the deadline for shipping, due to lack of spare time, too much office or house work, etc., this will deprive the exhibitor of entering a few salons, and pull down his rating for the year.

One whose financial condition cannot afford the cash for this extravagant hobby also cannot be listed among the most prolific exhibitors.

Supporting ten, twenty, or even up to forty salons will not lead you anywhere, even though you have a record of three prints accepted in each show. On the other hand, one supporting 100 salons with two to one accepted prints each would net a better record.

### Salon Subject Matter

Salon subject matter tends to be stale, one exhibitor copying another. If, during one year, an exhibitor is successful with his pictures of cats, you will find 1000 photographs of cats entered in the following exhibitions. In fact, a few make close copies of other exhibitors' work to cheat their way to fame.

### After The Revolution

I would like to suggest the following rough sketch of the revolutionized salon system:

#### 1. Headquarters:

- a) One headquarters in United States of America, as the Photographic Society of America, under a new division (The Salon Division).
- b) All organizations interested in the exhibition of prints (present salon organizations) could write in to headquarters for dates available.
- c) Headquarters arrange a time schedule for one year. Then prints can be sent from one show to another without involving the expense of sending them back and forth to exhibitors or headquarters.
- d) Headquarters can also be set up in Europe, England, France, India, etc.

#### 2. Headquarters Expenses:

Headquarters would need a few staff members, full time—no one would do anything free for a living. A fee of \$50.00 would be covered by an exhibitor for, say, 10 sets (four prints each) or up to forty different prints, to be distributed to all the travelling shows. The organizations desiring to hold shows should subsidize a fee of, say, \$50.00-\$100.00 to headquarters for a show. This way is cheaper than organizing your own show.

#### 3. Salon Photographs:

In the present salon system, the exhibitor has a few hundred extra prints stored away each year, after they are returned from the salons. Thousands of exhibition prints will be stored away in ten years—I often wonder what salon exhibitors do with their prints!

The new system requires only ten sets of four prints each, or forty different prints. At the close of the year, headquarters will collect the prints. The exhibitor could donate these sets to headquarters. In turn, headquarters could either keep a set for a permanent collection, redonate them to museums, camera clubs, etc., or sell them at a reasonable price to cover expenses, or for charity.



Idling in Still Waters

Francis Wu

From the 24th Wilmington International

#### 4. Notice Cards, Catalogues, etc.:

Individual salon notice cards and catalogues can be omitted; a sheet or two with the exhibitors' accepted prints listed would be sufficient.

A standardized loose-leaf form would be advisable, and can be sent to headquarters. When headquarters has collected five or six sheets, they can forward them to each exhibitor. In this way, it will save expense, and would be easier for each exhibitor to file.

Instead of having individual salons each publish a catalogue, headquarters should see to it that an annual be published with the best 200 or 250 prints accepted. Each exhibitor would be given one copy. Extra copies can be put on the market for sale as the "Annual of Best Pictorial Photography for the Year 1958" at a reasonable price. Some publishers will, no doubt, be interested in this scheme.

#### 5. Rating of Prolific Exhibitors.

The rating of prolific exhibitors will then be fairer. Each exhibitor would have an equal chance with the same number of prints for the same number of travelling shows.

Under the new revolutionized salon system, I think that you will have more exhibitors, better print quality and subject matter, and considerably less expense involved. Think it over, Salon Organizers and Salon Exhibitors!



Stemware Study

Has been accepted in 17 International Salons. It was made on a 2 1/4x2 1/4 reflex camera using a plus 2 supplementary lens. Tri X film, F/22 at 1/2 sec. Lighting is backlighting through a frosted glass. Small glass is 3 in. high.

## Get In Close

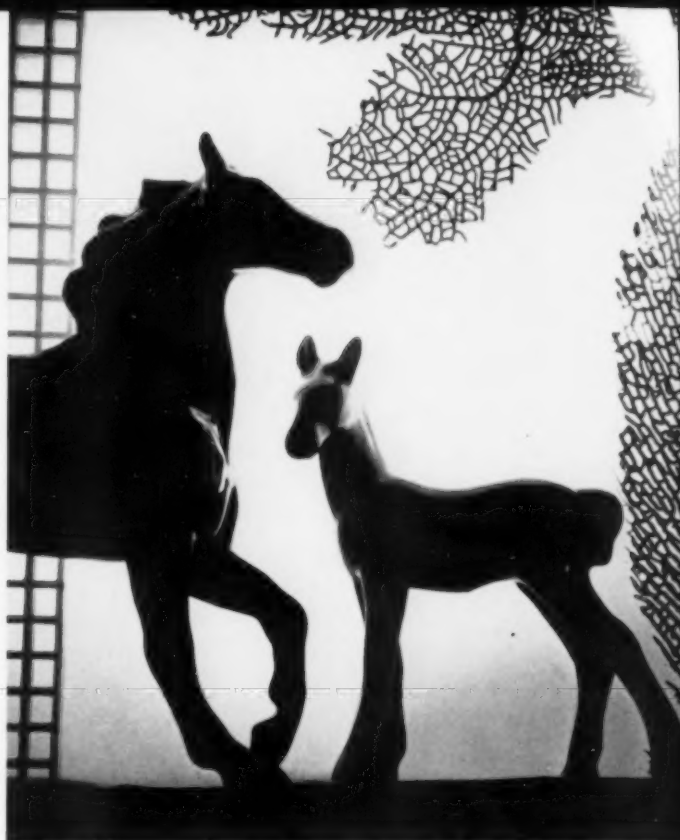
By Delbert Rust





**"Song Sparrow And Young"**

Has been accepted in two Nature Salons. Made with  $2\frac{1}{4}$  X  $2\frac{1}{4}$  reflex camera using plus 2 supplementary lens. Camera on tripod at nest and shutter operated with a string. F:22 at  $1/50$  sec. Tri X film. Lighted by flash on stand four feet from birds.



**"Father And Son"**

Was accepted at Rochester this year. Made with  $2\frac{1}{4}$  X  $2\frac{1}{4}$  reflex, using plus 2 supplementary lens. Tracing paper was laid on glass top table, figures were then laid on tracing paper. Camera on tripod was aimed straight down. Lighting was #2 photoflood on floor under table aimed up under figures.

**GET CLOSE**—it is often a fresh viewpoint. Get close with any camera, but with a reflex it is easiest because you can see focus and depth on the ground glass screen as well as composition. With a regular camera get close with a ruler. How close?

Here we tear the veil from a big mystery! A diopter is one meter. One meter is  $39\frac{3}{8}$  inches (you can use 40). Therefore a plus 1 lens has a focal length of one meter and on a camera lens set at infinity the combined focus becomes one meter. Slip the supplementary over your viewing lens and check exact focus with a ruler.

A plus 2 lens goes twice into a meter and is used at  $19\frac{1}{2}$  inches. A plus three goes three times and is used at  $13\frac{1}{3}$  inches, and so on.

If you clip a + 1 and a + 2 together, add 1 and 2 and you get 3, so the two together are a + 3. Add the 3 and 1 and work at 10 inches; add the 3 and 2 and work at 8 inches. The famous Plus Ten—use it at four inches distance!

The slip of paper packed with these lenses tells the working distances at distance settings of the camera closer than infinity. With most cameras the range of the + 1 works down to the infinity distance for the + 2 and so on, affording a complete scale.

This arithmetic follows optical laws, has no relation to who manufactured camera, camera lens, supplementary lens.

Just remember, depth of field is very shallow at any close working distance so be prepared to stop down, but plenty.

**"Shaggy Mane Mushroom"**

Has been accepted in four Nature Salons, once as an honor print. Made with  $2\frac{1}{4}$  X  $2\frac{1}{4}$  reflex camera, using #3 supplementary lens, F:22 at  $1/10$  sec. camera resting on a stone. Tri X film outdoor lighting.





### Misty Harbor

**FEATURE STORY**—Perhaps the most famous wedding of pictorial photography with photo-journalism has come from the skill and imagination of A. Aubrey Bodine. Working for the Baltimore Sunpapers,

Bodine is unsurpassed in turning out pictures for feature stories which would also walk away with top honors in any salon. Photo by A. Aubrey Bodine, FPSA, FNPP.



INTERNATIONAL NEWS—Michael Rougier captures with one click of the shutter all the drama of human violence, and tells the world just what went on in Hungary. Top photo-journalists constantly find

themselves in the midst of world-shaking events which must be recorded "now or never". Life Photo by Michael Rougier, copyright Time Inc.

## What Is Photo-Journalism?

*A hard question to answer because it covers such a wide field of picture interest; so many levels of publication; so many kinds of pictures. It is not alone "news", which implies immediacy; it is not alone publicity; it is not alone travel; yet is it all of these and more, it is the telling of a story with a picture, or many pictures, plus a few words or many words, but always with a central theme which attracts, explains, delineates, clarifies.*

By Herbert D. Kynor, Jr.



**LOCAL NEWS**—It's big news in a small town, and at four o'clock on a cold winter morning the photo-journalist is on hand to report the news in pictures for newspaper use. Photo by the author.



**HOW-TO-DO-IT**—The do-it-yourself craze relies heavily on story-telling pictures to put the idea across. Here a viewer for 35mm negatives doubles as a ground glass magnifier in view camera work. Photo by the author.



Ever since the Photo-Journalism Division of PSA opened up shop, it has always been looked upon with awe by some PSA'ers, and with contempt by others. "These people are the pros, you'll see their credit lines in *Life* and *Look*" is the popular conception. Yes, we are happy to say you *might* . . . but more often than not you'll see their credit lines in your small town weekly newspaper, or in the publicity pamphlets for the local Community Chest and Red Cross drives. Perhaps strangest of all, you'll see the "credit lines" of the biggest number of *potential* PJ'ers in the salon catalogs, stereo and slide circuits, and the Nature Division bulletin; the main activities of the *other* great divisions of PSA! These are the gals and guys that turn out some of the best photo-journalism in the world!

For "photo-journalism" in reality is a 200-octane description of a story-telling photograph; it's as simple as that! The salon print with its title often makes a story-telling picture, as does the color slide, the nature shot . . . the list is endless and they are all first class examples of photo-journalism.

Perhaps the unique difference is that often the PJ'er is working for a type of photograph which *might* see its way into print. (We can't over-emphasize that word "might"! ) For some PJ members the thrill of seeing their first photograph in print is already an accomplished fact. But for the large majority that first "masterpiece" is still a sought-after goal. Others may never have the desire to see their work in print, but are perfectly content to make story-telling photographs for their own personal satisfaction.

The joy of seeing your first shot in print can best be compared to the other great milestones of photography; those big thrills such as watching that milky emulsion pick up a faint image as you see-saw it back and forth in a tray under the glow of a dark red safelight (yes, the author has used a tank for years, but who can't remember that first roll of film way back when?). Or it can be compared to watching that salon print from a difficult negative come up "just right" in the soup; and that day of all days when that masterpiece takes honors in an international! As we all know, once one of these photo bugs bites you, you never quite fully recover from the effects, and having your photographs appear in print is no exception.

The extra benefit in photo-journalism is in knowing that the printing press can carry your personal photographic message to audiences thousands or a million times larger than the admiring groups viewing a salon. Since *Life* magazine first turned the spotlight on picture stories some 20 years ago, photography has taken on an ever-increasing role in modern communications, until today thousands of publications throughout the world rely heavily on photographs to convey their messages.

As thousands of publications started to make wider use of photography, tens of thousands of photographers, amateur and professional alike, suddenly realized there were many "new" things they could do with their cameras! Some of the talented amateurs even dropped their former professions and began to make photographs for publication. It is a human trait to label things and fit them into precise little categories, so the wedding of photography

**PERSONALITY PICTURE STORY**—Conductor Leonard Bernstein enjoys a moment's relaxation as *Life* staffer Alfred Eisenstaedt captures the mood as part of his "Leonard Bernstein Close-up". The sensitive photo-journalist's eye tells a human interest story of a great man for all to see. *Life* Photo by Alfred Eisenstaedt, copyright Time Inc.



with the printed word soon became known as "photo-journalism", and its practitioners became "photo-journalists".

But the photographers working for the slick publications and big city newspapers were very much in the minority. For every photographer feeding the requirements of the big publications, a hundred soon started to feed their efforts to the local daily and weekly newspapers, and the "trade papers", the name given to those magazines serving a particular industry. It's hard to realize it, but it takes a book practically two-and-a-half inches thick just to list their vital statistics! When we throw in the photographs used in books; in house organs (the name given to publications by a company to help "sell" the company and its products to its employees, stockholders and customers); in publicity to promote people, places and things; we still aren't all-inclusive when it comes to covering the field of photo-journalism.

Though many PJers do strive to have their photographs published, just as the serious pictorialist hopes to crack that tough salon one of these days, many more are just as happy making this type of photograph for the enjoyment they get out of doing it. The PJ Division offers these people just as much, if not more, as it does to the pro, semi-pro, or aspiring pro. Contrary to popular belief, the PJ Division is not one where the pros predominate. Yes, we do have some of the "name" photographers in our division, just as each of the other divisions does, but of our nearly 1000 PJers, only 1 in 10 is a professional, the others are amateurs, just as you and I.

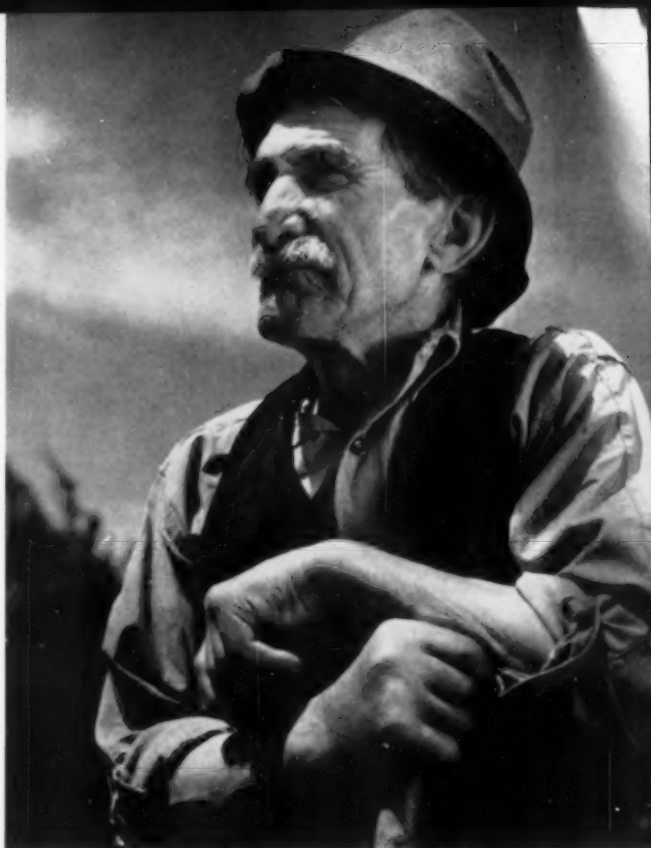
Instead of having a single commentator, PJ Circuits have a revolving panel of editors (journalists for judges) which helps us on techniques, titling and thinking out loud with our cameras. The first circuit to complete its round evoked so much enthusiasm we were able to have Arthur Rothstein, Technical Director of Photography for Look magazine, act as editor. He was not only impressed, but also so pleased that he gave a copy of his new book "Photo-Journalism" to the winner!

Want to know how to make a picture for reproduction? As a PJer you can find out by sending your photograph and caption for a free critique. Think you have a good story-telling shot? Then enter it in one of the PJ Competitions, which range in assignment from single story-telling photographs with caption to a two page picture spread. Again, nationally famous editors and photo-journalists are serving as editors to help members improve their work.

Do you have a good yarn, amply illustrated with story-telling photographs? Then send it to the PJ Assistant Editor of the PSA Journal, or to the editor of the PJ Division Bulletin. All of a sudden you'll be a member of that excitingly exclusive fourth-estate (that's what folks call themselves when they reach that I've-had-a-picture-published status).

So remember, the next time you see a story-telling picture, whether it be in a salon, in your church bulletin, or in the pages of your local newspaper, you are once again seeing examples of photo-journalism.

**PUBLICITY SHOT**—One of photo-journalism's more pleasant phases is the ever-present queen of this and that. A good man comes up with a refreshing angle, as shown in this excellent shot of Jani Ross, Miss National Press Photographer of 1956. Miss Ross says "all aboard!" as the Disneyland passenger train pulls out on its trip around the magic kingdom.



**HUMAN INTEREST**—Where many a photographer would shoot and run, the devoted photo-journalist turns a common-place shot into a story-telling portrait which any editor would be proud to use. Photo by A. Aubrey Bodine, FPSA, FNPP.



# Judges Re-Judged

*Or, You can guess wrong, too!*

By Frank C. Gebhardt

In our Erie Color Slide Club, as in most organizations, the membership includes not only photographers with much experience and with a fine record of accomplishment, but those who are just beginning to realize that there can be more to picture-taking than choosing the proper lens opening, and figuring the correct exposure time. The tremendous problem in such a club is to try to draw as many persons as possible into participation which will give them pleasure and inspiration.

Many clubs have slide competitions for their members. As the slides are shown for judging, each person mentally decides the merit of the slide on the screen, to see how nearly his opinion matches that of the judge or judges. Often a slide maker's feelings are hurt because of the rough treatment his slides receive at the hands of the judges. It is particularly hard to be objective about one's own slides. You took them, you know the difficulties you surmounted (or tried very hard to surmount) in getting your shot, and they mean a lot to you. The pictures are like your children. They are the most beautiful, and you are ready to defend them at the drop of a hat.

In discussing program possibilities late one evening, over a cup of tea, we remembered a stimulating meeting of the Venango Camera Club, which we attended in Oil City last year, and we invited George Steck, APSA, one of the spark plugs of that club to come to Erie to put on a similar program for us.

As a preface to the account of the show, I would like to say that George Steck has served as a judge of innumerable International Salons, is a well known lecturer and is an artist with a camera. He is not a stranger to the people of this area. Those who did not know him personally, had heard of his ability from those of us who had attended meetings in Oil City, had seen shows in which his pictures were ex-

hibited, or had seen shows he himself had put on. One of his most appreciated qualities is his sense of humor.

The title of George's lecture is "Do You Agree With the Judges?" The first half of his program is instructional. He shows the audience some of his pictures (not included in the ones later to be judged), explaining the good and bad points of each as it is projected on the screen. He explains that he is doing this so that the viewers will know what to look for later on when they will act as judges. This part of the program may last from one half to three quarters of an hour, depending on how much time is available.

The lights are turned on, and for the second part of the program, the audience is told that they will be shown sixty-six of George's own slides, all of which he personally likes, some of which have good acceptance records in the salons, and some of which have been rejected. On these slides, the audience will be asked to vote as to whether they think they were accepted or rejected. Mimeographed sheets, 8½" x 14", and containing a double column listing, double spaced, of the names of 66 slides, with a double set of short lines to the right of each title (one column for Accepted and the other for Rejected) are distributed—one to each member. Pencils are also supplied to those needing them. Now the room is darkened for the showing of the first slide, and as it comes on the screen, George explains why he likes the slide. The screen is then cleared, lights go on and the audience is asked to place a check mark under Accepted (if they think the slide had a good record in the Salons) or under Rejected (if they think it had not a good record of acceptances). After everyone has checked his ballot, George tells whether the slide has been a success or a failure and explains why he thinks the judges decided as they did. Whenever an individual had checked a slide incorrectly, he was

asked to circle the check mark as an indication of an error in that choice. This procedure was followed for each slide, and at the conclusion of the program, each person had corrected or marked his own examination paper, and not until then were they told that half of the slides had had a good acceptance record and half of them had not.

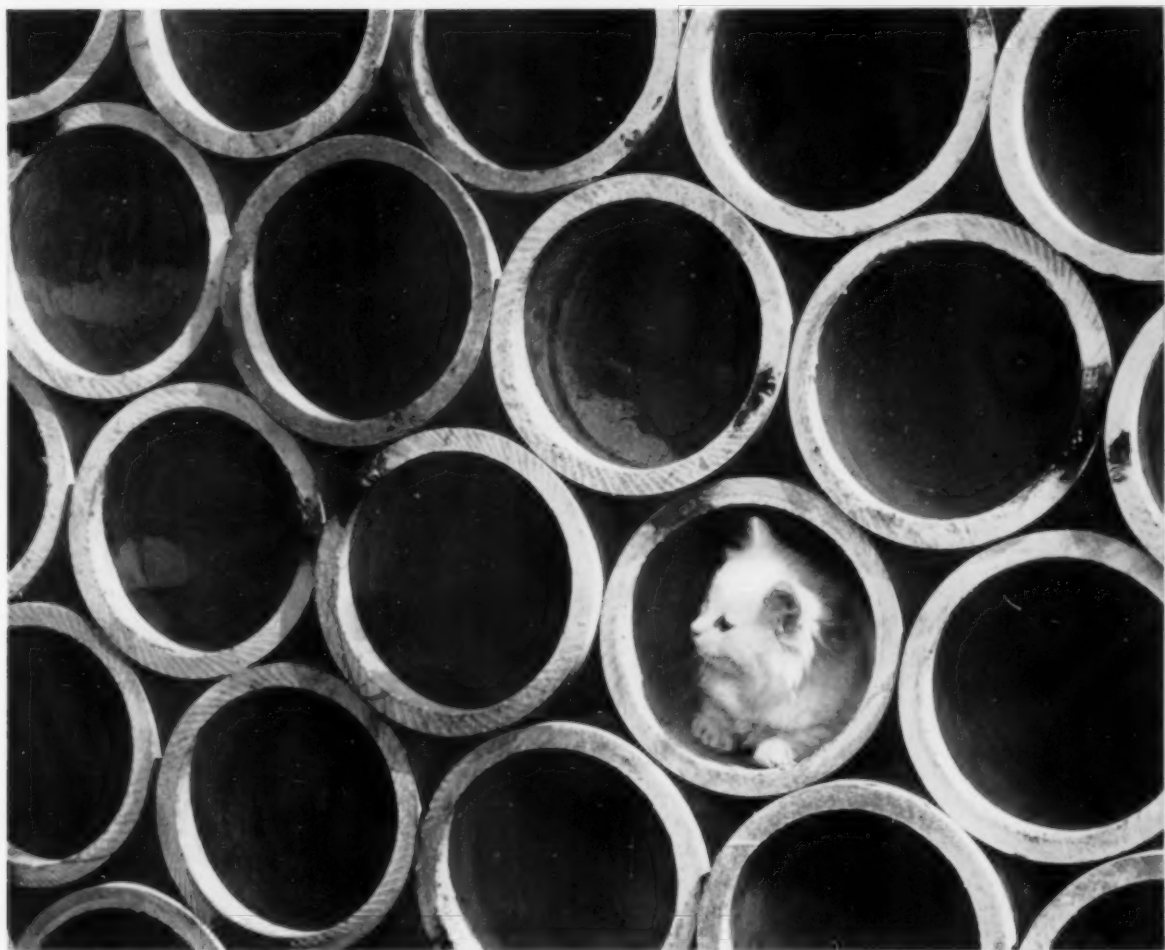
The members got a tremendous kick out of this program. Their groans, when they had incorrectly judged a slide, were quite audible, as were their ejaculations of elation when they had chosen correctly. With a club, as with individual members, there is great benefit if a too-serious attitude can be avoided. During this program, the star of the evening managed to give encouragement even to those whose scores were pretty low, and was convincing in his assurance that, even after a picture has satisfied all the technical demands of excellence, the acceptance of that picture depends on the personal tastes of the individual judges.

Each person signed his or her mimeographed and corrected sheet, turning it in for tabulation. Our best judge guessed wrong only 12 times out of 66 times, our next best 15 times, and the next three 18 times. We now know those of our club who will make the best judges of our own shows.

One of the best proofs of the excellence of this show was the fact that our Secretary signed up four new members after the meeting.

George Steck is the proprietor of Mary Ridgeway Sweets in Oil City, Pennsylvania. He makes all his own candy and is a master of the art. The two persons with the highest scores received a pound box of Mary Ridgeway candy at our next meeting, and the three tied for third place enjoyed all-day suckers.

Clubs too far distant from Oil City to get George to put on such a program for them, could likely work up one of their own.



## Pipe That Cat!

By EBB and Flo\*

Shooting a prize-winning picture takes more than holding a camera and waiting for a subject to walk in front of it. Beginners in photography can learn from salon exhibitor Florence M. Harrison of Redondo Beach, California. To secure the appealing picture above, she spent three months laying the groundwork.

A stack of pipes behind the fence in the nearby yard of the water company suggested a picture. A center of interest? Why not a kitten? What color? White is most challenging as it is hardest to photograph. And salon photographers do things the hard way.

But where do you find an off season kitten?

\*—EBB and Flo is a picture and word team consisting of Edith B. Battles who tosses the words in, and Florence Harrison, who swings a mean camera. Both are from Redondo Beach, Calif. (See page 54).

Florence alerted her friends. Long hardened to meeting emergencies like providing garden snails, goldfish, 1906 swim suits, or new-hatched chicks for her provocative pictorial prints, friends rallied.

They turned up all varieties of felines—calicos, maltese, Siamese, striped cats, black cats, and alley cats—half-grown or haggard.

They asked plumbers, grocers, and postmen. Finally, a carpet-layer from suburban Wilmington revealed that his cat Snowball had produced a litter of white kittens that very morning.

Florence obtained a weekly progress report from the Wilmington Caternity ward until the required 42 day infancy passed, then drove 20 miles to collect a small female named Whitey.

(See Cat, p. 54)

# My First Trip Abroad

## Germany and Italy

Is it better to travel with a group on a regular tour, even a group devoted to photography, or is it better to go your own way? The answer is different for each of us, but here is a traveler who not only tried it alone, but didn't try to see everything in one trip.

By Erma R. Dewitt

Traveling abroad for the first time demands a great deal of preparation: The decision of the countries to visit, time of year most convenient to go, mode of travel, passport, possible visas and last but not least the care of the family at home.

A photographer has even more to prepare for than just this. He must consider the time of year that will give him the best pictures, the fastest transportation for a limited trip, the most colorful countries to visit and the type of tour that will produce an abundance of pictures. Most important of all, cameras and supplies must be decided upon.

A passport is easily obtained (provided you are a citizen) from your local county clerk's office but it takes time to

secure. I did not need a visa for the countries I visited but it is well to consider this before leaving home, although such can be taken care of at our own consulates in foreign countries.

I chose to take my Rolleiflex for black and white and my Exa for color pictures plus an adequate amount of film for a two months trip—50 rolls of Verichrome Pan and 30 rolls (36 exposures) of Kodachrome. I carried my electronic flash with extra batteries because European current is not adjustable to our type of fixtures.

My transportation to and from Europe was planned in advance but all other arrangements for travel were made in Europe. I did not desire a conducted tour where one is herded from place to place with no time to take the pictures that one sees and wants, so I made my travel plans as I went along. I chose August and September for my vacation as I prefer warm weather to cold, and as my trip was planned for two months duration I traveled to Europe by boat and returned by plane which made a very satisfactory arrangement.

The two countries I visited were Germany and Italy. You might wonder about this selection but I preferred to see more of one or two countries rather than hop all over the continent and just get a glimpse of things. The boat docked at Hamburg, Germany. Cameras and supplies were not even mentioned by Custom officials. The only articles in question were coffee and cigarettes. It is wise to take along and declare only the allotted amount of these.

### Customs problems?

You might ask about taking a German camera into Germany? There was no question about this either, but to protect myself upon my return to this country, I had my cameras insured and carried the policy with me. However, upon my return there were no questions about the cameras either. I simply made out my declaration of purchases which included an Exakta camera bought in Germany and I was through the Customs in no time. Naturally, I stayed within the duty-free limit to avoid import tax.

Primarily I went to Germany to escort home a young German girl who had been living with us for a year. This made my stay in Germany very pleasant as I lived with her family in Marbach for my three weeks visit. Marbach, near the city of Stuttgart, is in the southwestern part of Germany, a very picturesque section. The rolling countryside, vineyards on the hills and vivid orange-pink roof tops of small villages are excellent for both color and black and white photography.

We (Anita, the German girl and I) rented a Volkswagon



A working girl, Germany



for our tour around the countryside. Driving a four-shift car in a foreign country is really an experience. The roads were well marked and the road signs easy to read but it seemed to me that everyone drove like mad. Bicycles, motor bikes and cars whizzed around us in all directions. For your comfort of mind, we survived the driving without even a scratch on the rented car. Three weeks are hardly enough to cover a country but we planned our tour carefully and stopped whenever we pleased as long as we liked.

I found Ludwigsburg, a small town near Stuttgart, most interesting. Each town in Germany has a "Square" and Ludwigsburg with its interesting architecture, churches and gayly tinted buildings had more than its share. To add to its beauty, there was a fountain or watering place in the center of the square arranged with neatly planted geraniums to add brilliance and interest. The baroque style Castle in Ludwigsburg was another place of loveliness. Not only was the Castle in baroque style but the formal gardens were planned in the same manner and the blossoms were at their best in August.

The walled city of Rothenberg is another "must" in Germany. There are many dramatic pictures there including the City Hall with its rare mechanical clock. Each day at twelve noon, a man comes out on either side of the clock. One is "Tillie" with his Baton who was Commander-in-Chief of the Austrian Army in years past, and the other, is a man who was mayor of the town at the same time. The latter is drinking a tankard of wine. When the Austrian Army came to conquer the town, so the story goes, the town would be saved if anyone could drink five gallons of wine in one gulp. The mayor did this. However he was unconscious for three days but remained mayor for the next twenty years.

Nuremberg has much to offer the photo-traveller. The splendor of the old gothic Cathedral with the tableau of the market square in front would charm a photographer for days. The University, rivers and bridges, one more inspiring than the other, have hundreds of pictures to offer. Nuremberg is the home of the famous artist of the 16th Century, Albrecht Dürer, and many of his original paintings are still preserved here.

### A car lets you get around

A motor trip through the countryside has more scenery than one could dream of. The field workers, (both men and women) with their primitive tools, the cows pulling plows and wagons, the farms and wheat fields are all part of the wealth of material for a camera lens. The roads are in good condition between all villages where a stop is important to seek out the winding cobblestoned streets with picturesque buildings that resemble paintings in an art museum.

There are many other worthwhile places to visit in Germany such as Heidelberg, the town we know so well because of its romantic songs; Munich, noted for its cathedrals and architecture; The Black Forest Highway with its tall timbers and charming valleys; and the Bodensee (a lake) which is a health resort between Germany and Switzerland. These and many other old world places, are to be found in Germany.

### Film and finishing

Kodak supplies were plentiful in Germany. There is a laboratory for color in Stuttgart which takes as long for processing as at home. Finishing of black and white film is inexpensive and well done. Four rolls of 120 film (12 pictures) and a print of each was \$3.00. Some of these pictures I have enlarged to 11 X 14 size. They are clean and show no grain. Color processing does not measure up to U. S. quality. Most of my color film was sent home by registered air mail in packages of 6 rolls each.

I traveled alone for a month in Italy, with train and hotel reservations made at my first stop in Venice. This was during



The canals of Venice



Pigeons on Piazza San Marco



Gerhardt, Germany

the month of September when every day was sunny and warm. The language barrier was no problem as there was always someone in the shops and hotels who spoke English. This was more true in Italy than elsewhere.

Venice is a city of enchantment and leaves one with a lasting impression. One could spend a lifetime taking pictures on Piazza St. Marco alone, where the changing light on the lovely Basilica St. Marco, Ducal Palace and other Palaces that enclose the Square itself with the stately Bell Tower guarding over all, offers an outstanding picture many times a day.

Pigeons are a legend in Italy. The people house them, feed them and eat them but on St. Marco Square they are ornamental and you just feed them. Children, grown ups and celebrities feed them and if you are lucky enough to find an opening without dozens of people in the background, a picture is complete.

The small canals, gondolas with the graceful gondoliers (oarsmen), churches and the vista of St. Marco Lagoon with small islands scattered around, are an everlasting joy.

I was most fortunate to be in Venice at the time of the Gondola Races. This was the most spectacular sight that I ever saw. The parade of the ancient Gondolas was like a fairytale. Each one seemed more ornamental, more colorful or larger than the one before. The purples, greens, yellows and reds with white and gold decorations made the gondolas look like a parade of birthday cakes. The thousands of people lining the banks of the Grand Canal revealed the fact that this event was one of the most important in Italy.

Rome is a vast universe in itself and the first day I felt like a stranger on a new planet, after quiet little Venice. However, one soon gets into the mood of each new place and I was off to new adventures. In Rome, I took several guided tours of half-day periods. This gave me a chance to explore the city and then revisit the places of interest at the

proper time of day for "shooting". I chose to ride the local buses while traveling around the city, these are inexpensive and well marked for a foreigner.

The Colosseum, the church with the Spanish stairway and Trevi Fontana (Three Coins in a Fountain) were the places I liked best in Rome. There were always people around to add human interest for the photographer. Nuns, Priests, young children and artists were everywhere and were always congenial about having their pictures taken.

The magnificent St. Peter's Square and church should not be neglected. The columns forming a semi-circle on either side of the square seem to enclose a city from another world. The renowned Swiss Guards at the gates, people from all over the world on the broad steps of the church and architectural designs are a "must" for any traveler. The gorgeous and priceless Michelangelo paintings are something to treasure forever. Unfortunately cameras are banned from the interior of this church which fact is very disappointing to a color fan.

### And on the Isle of Capri . . .

Capri, a small island, twenty miles from the mainland of Naples, is called the "Isle of Love" and is just that. Many tourists crowd the small hotels and beaches but a wandering photographer can find pictorial spots of great interest. The sapphire blue water of the Sea enhances the lonely fisherman mending his nets. The Blue Grotto, Natural Arch Rock and small houses nestled on the hillsides like hawks' nests can never be forgotten. Nor can the small winding paths over the hills, the breath taking views from each turn of the head, thanks to the infallible memory of the camera.

The Italian Riviera is a lovely vacation spot but does not have as much to offer as places farther south. I especially liked Rappallo and San Remo. These are typical, sparkling resort towns with boating, fishing, mountains and interesting coast lines. From these places I took buses into the countryside and found a variety of unusual photographic places and people.

Portofino, near Rappallo, was a fascinating small fishing village nestled in a cove on the side of a mountain. The pastel pink and yellow buildings, the graceful sailboats and the brilliant outdoor markets in this small uncrowded village gave me a pleasant and homely feeling aside from the rich picture value I was looking for.

Italy can well be proud of the miraculous "Leaning Tower of Pisa" so gleaming and white against the clear blue sky; the "Ponte Vecchio" in Florence, the one remaining old bridge over the Arno River; and many other places that I was not fortunate enough to see. The farm lands are quaint with the white oxen working in the fields but one catches only a glimpse of these when traveling by train or bus. The ideal way would be to travel by car if one could be fortunate enough to have one.

### Camera a passport to friends

My trip to Germany and Italy was a valuable experience both photographically and travelwise. I learned how fortunate and spoiled we are here in the U. S. Convenience in Europe is not as we know it although I was not at anytime uncomfortable. I met many interesting people from around the world. A camera in Europe is as much of an invitation to visit with a stranger as it is in our own country. Everywhere the German and Italian people were friendly and greeted an American with kindness. My pictures are gratifying to have, and hundreds of people already have enjoyed seeing my travelogue in color. So you see a trip of this kind can be a pleasant experience for many people.

Have you had an interesting travel experience? Why not write it up for the Journal with some of the pictures you made?

# Point System Judging—Pro and Con

By F. Lucille Johnstone

All of us who are interested in color slides, at one time or another, have or will submit our first slides to a photographic salon—color section. If successful, then we continue to send them to many salons throughout the country, and even the world. We are overjoyed to have our slides accepted; in some shows even one slide taken is a big thrill!

Let's consider a typical salon similar to many held throughout our land each year. This could be one run by the oldest camera club in the country or one started within the last few years. It does not make any difference, the following are common to all salons; i.e. the type of judging, number of judges (their personal likes and dislikes) and stacks of boxed slides neatly recorded and orderly filed in slide boxes.

At a recent color slide judging there arose several interesting problems that should be carefully considered. The club salon that I am going to discuss in detail, is probably average; twelve hundred and fifty odd slides were submitted by hopeful contestants.

For the judging of these, one bright spring morning, the judges and committee were asked to convene at 10 A.M. Saturday. They were told the 'Point System' would be used for the selection of Slides.

Beginning with the judges and then the committee the actual work is as follows: Each of the three judges were given ten 6"x8" cards, each inscribed with a single digit, starting with '1' on the first card continuing through '10.' With these they scored the projected slides, by selecting and holding a card over their shoulder, which in their opinion best represented the score of that particular slide. Back of the judges a club member sat totaling the scores of the judges, by speaking the total of the slide to a member recording the score on prelisted sheets. (These sheets gave the "Slide No.," consecutively; "Box and Space No.," "Total Score" and "Name of the slide.") Two other members manned the projector—one for slides; the other constantly adjusted the focus, the latter the most tiring job. After each two boxes (300) a new crew took over the projecting, other workers changed as they became tired. Some members could come in the morning, while other worked in the afternoon; still others could or had to be there all day. The judging lasted until 5 P.M. with a lunch period of about an hour and a half.

We know how the point system operates; now let's discuss its merits and pitfalls! The prime reasons are to give slide contestants a tangible record of their accepted and rejected slides; as well as viewing the slides in a minimum of time on the part of the judges, i.e. each slide projected once.

In regard to the slide owners receiving scores on submitted slides:—Over a period of years accumulating points on various slides should be very helpful and a great aid in

determining what slides will be accepted at the various salons. But is this true—in theory it sounds excellent!

## Are Scores Consistent in Various Salons?

Can we send the same slide to twenty different salons and have the same score or rank returned from each salon. I have reference to outstanding slides that have atmosphere, mood or vividly depict a story. The Point System can be various—1, 3 and 5; another 1, 2 and 3; some will continue to 5, 7, 9, or 10. The latter being the most flexible, as the judges have a range of 1 to 10 per number as compared with 1 to 3 in the first group. With the above numbers a slide owner could receive 9 or 29 for an excellent and accepted slide—but how is he going to know what basis was used to obtain this total? Is it any help over a period of time? Another important factor to be considered is the personal likes and dislikes of the judges. It seems strange that a slide cannot be judged on its merits, possibly even considering the difficulty in taking various shots. But it is not the case, as some judges have a decided allergy for nature and close ups, still others will not accept nudes; and others dislike animal shots. I have known several to say they do not know anything about portraits and do not feel confident in scoring that particular subject. These likes and dislikes puts the submitter of slides into a still deeper dilemma.

All salons want to accept only the outstanding or 'cream of the crop' so to speak, but it should accept the best of the various subjects submitted, provided in each category the slides are of acceptable quality. This tends to make an interesting show when viewed by the general public and arouses enthusiasm for future club members; as well as plainly shows owners of rejected slides that they must improve to be accepted.

## Is the Point System Advantageous to the Judges?

The answer to this question would appear to be 'Yes' as far as time in judging is concerned. It is not easy for a judge to study a slide a few seconds, properly evaluating its best points and selecting a card which in his opinion best scores that particular slide. At best, the time the slide is on the screen is an average of ten seconds. The minimum time used on each slide clearly illustrates how important the term "Impact" has become in our salons. The judges see each slide only once and must see quite a number before establishing any method of comparison. Possibly many of the first slides viewed are accepted because of the lack of comparison, whereas if these had been in the center or at the end they would not have made the grade. In one recent salon there were forty slides selected from

the first fifty and only eight taken from the last fifty. Is this comparison or fatigue? Certainly many of the forty slides selected barred possibly better slides that were viewed in the thousand or more judged later that day. Many times the previous slide shown on the screen can make or break the next slide, which cannot be helped. Another black mark for the Point System is that as a rule—the Jury is silent. It seems necessary many times to talk over a slide—many are most controversial!

Think over the ideas mentioned above and carefully weigh these with the older system of 'IN, OUT and HOLD.' This does not give the point basis for individual slides; neither is this system a time saver from the judges standpoint. But for all round fairness in the selection of slides—it cannot be beaten. The slides shown are eliminated quite rapidly, if not up to desired quality—those the jury want to see again are placed in the 'HOLD' category, giving the best possible opportunity in making their selection. It gives the jury a chance to talk over the questionable slides, only

after all slides have been viewed, compared and analyzed. Thus the *very best* make up the salon. Members receiving their slides 'not accepted' realize that they have to work harder or improve the quality before sending them off again.

We want our salons representative of top quality slides, regardless of subject. Our goal to work for—SLIDE ACCEPTANCES!

EDITOR'S NOTES—A basic fault of a low point system, say 1-3-5 is that where a judge would normally vote for hold, 3, if the acceptance level is a score of 10 he feels he must go to 5 to keep it in. The other two judges feeling the same way also vote 5, making it an honor slide! To prevent this situation the 10 score system is superior, even if a minimum of 3 is used. The "In" point can then be put wherever needed, can even be determined later to juggle the size of the exhibition, but in this case there should be a place on the report for "Minimum score required for acceptance . . . ." This Note is not the Editor's sole opinion but has been voiced by several quite competent judges.—db.

## The Good of P. S. A.

By R. C. Hakanson, APSA

The words that go to make up the initials P.S.A. can mean a lot to the worker who comes upon a problem he is not able to solve. Since a Society by definition is a number of persons associated for mutual or joint usefulness, pleasure or profit there is an immediate corollary to our membership in the Photographic Society of America.

Since the writer is a professional photographer in a specialized field there might be some doubt as to the usefulness of an organization whose principal aims and purposes seem directed toward the amateur, the hobbyist, and the real beginners in the photographic field. However this is not always true. Just how it happened not to be true is the reason for writing this piece. A few months ago I had a call from a valued customer. He wished me to make some stereophotographs of some rather small fragments of a device which had exploded in use. By the very character of the fragments a close-up type of photography seemed required. It happens that close-up stereophotography is more than a little complicated. This is particularly true if the objects to be photographed are to be taken on location rather than in the studio or laboratory. The texts on the subject suggested different types of special equipment. None of this special equipment was obtainable at any of the stores in this great metropolitan area of Cleveland. What to do ?????

Some of my professional associates had used stereo in various phases of their work. Telephone calls quickly established the fact that while many of them knew of the problems to be met in this type of close-up work none of them either had the equipment or knew where to pick it up quickly.

Time ticked merrily on and since the courts of the land have some inexorable characteristics the pressure mounted to solve the problem.

One inspiration that came was to look in the Directory Issue of the PSA Journal for the names of those in the

Stereo Division. Starting from the names there listed I found Division Chairman Paul J. Wolfe in Butler, Penna. Next was George O. Baer and he was in Rye, N.Y. Next on the list was Carl Bartley. Where did he live? Right out in Parma, a suburban city of the Metropolitan Cleveland area. It was daytime when I reached this point. No one who is gainfully employed could be supposed to be at home in the daytime, but my need was great and I called him at FLorida 1-6981.

Wonder of wonders! He was home, doing some painting on his house. I could stop in! In a short time I was there.

Of the extent of the kindness and helpfulness of this PSA member it is not within the purview of this story to delineate, but it is enough to say that he supplied the necessary gadgets and gave excellent instructions as to their proper use. With his help and his equipment supplementing my own rudimentary stereo outfit I was able to go into the law library of my client's office and there to meet his opponent. The exhibits were carefully brought out and proper identifications agreed upon. The close-up stereo pictures were taken in a matter of minutes.

Having been a member of PSA since 1942 I already knew many wonderful members and count many of them as best friends. For this reason I should not have been surprised at the warmth and friendliness I felt from this other PSA member. But I was surprised and gladdened and a little humbled.

Perhaps all of us need to consider the true nature of the Society of which we are members and plan and work both to extend and to receive the warm help and friendship of our fellow members. I know that my own association with the Technical Division has helped me in my business experience as well as made me wealthy in friendships. This is certainly to be expected of all the areas of PSA activity.



# Realism—A Must For Every Movie

By O. L. "Brig" Tapp

If you are a serious amateur movie maker, you possess exceptional qualities not usually found in ordinary humans. By this statement, I mean that to produce an amateur film of worth, you must be a man of many arts. You must be a dreamer, also a man of much equipment.

Let's begin by listing the necessary qualifications one must have to produce the simple play on film. Assuming naturally this is a one man operation, unaided by master craftsmen in this field.

First, some knowledge of writing is essential because even though we choose a story written by an outstanding author, some transposing must be done to get the thing into a shooting script.

Next we must have a fair knowledge of the following—Photography in general including camera angles, exposure, composition, directing and acting. We must have a better than average know how of editing. We must have an ear for music.

As to the equipment needed, the sky is the limit. There has always been an argument as to whether the camera made the filmer. Now we don't want to get involved here, so let's assume that the camera does not make the filmer, *but* it certainly helps. In any event the essentials include a camera, tripod, exposure meter and perhaps a few lights for interior scenes. Oh yes—let's not forget several hundred feet of film. A mere trifle.

For the finished film we must add sound whether it be music, sound effects, narration or a combination of all, and the medium used might be disc, wire, tape or sound on film. More important than the method is the quality, and especially it's effect. The sound must be appropriate.

To get to the point let's say a good movie must contain, first of all, careful planning plus good basic photography, writing, acting, editing and sound.

*But wait*—not a word has been written on the most important phase of all. *And that is realism.* Without realism our films are drab, uninteresting, lifeless. Without realism our so-called good photography, acting, etc., is worthless. For it is with realism that we carry our audience out of the real into the unreal. It is with realism that we can, with a simple camera, make our audience laugh, cry and applaud, all within the same sequence. Realism is the one necessary must that spells success in any film. If a film has realism it has the necessary punch to hold undivided attention from beginning to end. And if our films have realism we can get by with minor mistakes in our photography because the audience is so absorbed with the story they pass unnoticed.

We might ask ourselves how we can add realism to our movies. I believe the answer is to film with imagination and dream at the editing table, keeping in mind that the basic tool for editing is a pair of scissors and a heart strong enough to use them.

To simplify things let's compare a movie to that of story telling. Basically they are identical since both convey a story of some sort. Now there are not any really bad speakers, nor are there any bad movie makers. However, some can be mighty boring. I am sure we all have listened to speakers who seemed to have difficulty getting to the point. Consequently their talks are boring. Too long. On the other hand, some speakers can hold an audience spellbound hours on end. Why? Because their treatment is different. They get directly to the point. Their speeches don't drag. In our next movie let's keep in mind that we must have a point and get to it without lost footage. Remember—we can show just what and how much we want to. To coin a phrase, a good photographer once said "a sure way to bore an audience is to show them all." How true this statement is. I once heard a filmer say to an audience "this is an exceptional shot, that is why I left it long." Actually it was an exceptional shot (for the first six feet) thereafter it became boring, and I sincerely believe it was left in its entirety because the filmer didn't have the heart to clip it. Another time I heard this statement "I want to apologize for this shot because it was too dark when I took it. I had the lens all the way open." I think the solution to the above is if a scene needs apology, then omit it entirely. If you must use it and must say something about it, say something constructive. Never belittle yourself in front of your audience (or your wife).

We might ask ourselves this question. How can we tell if we have a film that packs a wallop, lays them in the aisle? Well the answer to this is audience reaction. Always watch your audience. Never watch your own film. You have seen it several times, you made it, remember? If they seem lost to this world and live only in your little world of make believe, then you may be certain you have accomplished your intention. Your film has imagination, it has realism, it has the necessary punch to hold undivided attention from beginning to end.

If however the audience is restless, there are disturbances and conversation, you have failed in your efforts. Above all never blame the audience. They are intelligent people who have placed their time at your disposal to be entertained. And if you cannot entertain them, they will resort to talking. At this point we must have very broad shoulders, swallow our pride and ask ourselves just where we failed. At what point in the film did they loose interest? Perhaps further editing may help. This may easily be the cause since overlong scenes seem to be our weakness. Let's analyze every scene and sequence. Let's trim and reshuffle until we wind up with something that we too might want to look at.

In passing always remember. We have the power to show just what we want to. The question will always be—How much?

*Hold your hats, boys,  
Here we go again —*

## ***Is Photography An Art?***



*Shadow Show*

Hing-Fook Fan, APSA

*From the Boston Salon*

By B. P. Helferich



Tile Pattern

James T. Johnson, APSA

*From the Milwaukee Salon*

In casually perusing the pages of one of our leading English language encyclopaedias the other day, I must admit it was somewhat of a shock to have the words of a London art critic suddenly leap out at me: ". . . photography has no place among the arts . . ."

For years now I've been trying to inject that elusive artistic something in my color slides. I've heard judges mention "beauty" and "art" in many a competition. I've attended lectures on "Art in Photography" a number of times and always come away with new resolve to make

better and more artistic pictures. Even my son comes home from junior high school with a photographic project done under the supervision of none other than the school's art department.

So who's nuts? Us poor maligned souls of the photographic world—or the venerable art critic who is shaking his head at our efforts?

Many of you pictorial photographers will say without hesitation, "Of course photography is an art. That critic may be an art expert, but he doesn't know photography."



Consternation

H. J. Ensenberger, APSA

*From the Milwaukee Salon*

As far as we picture-makers are concerned the answer to the art question has been settled several times, yet the old problem seems to be resurrected again and again. I, for one, would like to see the whole matter settled once and for all.

Now, along about here a voice from the back of the room asks, "But what is art?" Well, shucks! We all know what art is—*don't we?*

All right, let's make sure we're all talking about the same thing before we start. Somebody-or-other's diction-

ary says art is a "*medium of aesthetic expression unified by its own body of principles and historical development.*" That doesn't do much more than skim the surface. Let's go a little deeper and see just what this art stuff really is. We won't know if we're in it if we don't know what it is.

Many attempts have been made to explain the essential nature of art, that quality which distinguishes art from all other manifestations of human activity. It is an abstract quality, hard to define. It has been said that art is creative imagination and that it is not merely feeling or image,





Seekers of Peace

Roger L. Des Brosses

*From the Bergen County Salon*

but the *contemplation of feeling*—intuition which is free of reference to the reality of the images of which it is woven.

Perhaps we are now getting a little too deep. Understanding something so abstract as art is, admittedly, rather difficult. Writings of the art experts, however, seem to indicate that art is all mental rather than material. They say that artistic imagination gives contemplative form to the workings of feeling, intuitive expression to obscure impressions, and thus becomes representation.

If painting consisted of an exact imitation of reproduction of a given object, it would not be art but something mechanical and practical rather than aesthetic. On the other hand, a painter who combines lines, lights and colors with a novelty of effect and invention is not an artist, but rather an inventor. Neither representational truth nor a pretty design *per se* are the criterion of a work of art. The Pastoral Symphony is a sublime work of art because Beethoven, far from imitating the sounds of nature, expressed the emotions awakened in him by communion with



Fatsia Leaves

Bosworth Lemere

*From the Milwaukee Salon*

nature in terms of abstract rhythm and tone with perfect craftsmanship.

A work of art must be judged on its own merits, with no reference to the method of its creation or identity of its author. "But," asks the voice in the back of the room, "I thought we said art had to be original, not a reproduction." Yes, we said it, and we'll stand by it. It must be original, yet we judge it with no reference to its origin.

This leads us to the conclusion that a work of art is only a mental conception, existing only in the mind of the

artist and born of his creative imagination. The material objects such as pictures, sculptures, buildings, musical and literary writings are merely the means of communicating and preserving the artistic images. The artist's technique is not an intrinsic element of art but has to do with the concept of communication of the image. Thus we find that a material "art object" is actually an instrument of communication of an artistic creation. The artist's imagination creates a thing of beauty and he communicates it with his acquired technique, whether it be in the field of painting,



Soft Snow Blanket

Bosworth Lemere

*From the Southwestern Salon*



Drift

Arthur M. Underwood, Hon. PSA, FPSA

*From the Wilmington Salon*

poetry, music or sculpture.

Well, that's art in a couple of nutshells, according to the experts. But what about us photographers? Do we fit into the picture?

A quick thought brings one to the conclusion that the camera and film are tools which the photographer employs to record or mechanically and chemically reproduce the scene before him. This would indicate that photography is not an art. We have now arrived at the point where the London art critic stopped thinking, insofar as photography

is concerned. Now, we photographers are an intelligent lot so let's exercise our intellect and determine our position in the field of art.

The serious pictorial photographer strives for something more than the mere recording of a scene on film, be it still life, table-top or landscape. Just as the artist's work of art is a mental conception, so it is also for the photographer.

Surely no one watching a table-top or still life being set up would dare to claim the lack of an idea or mental con-



Present and Future

Thomas Veres

*From the Pittsburgh Salon*

ception. The transition from art to technique starts when we begin to set up the objects to be photographed.

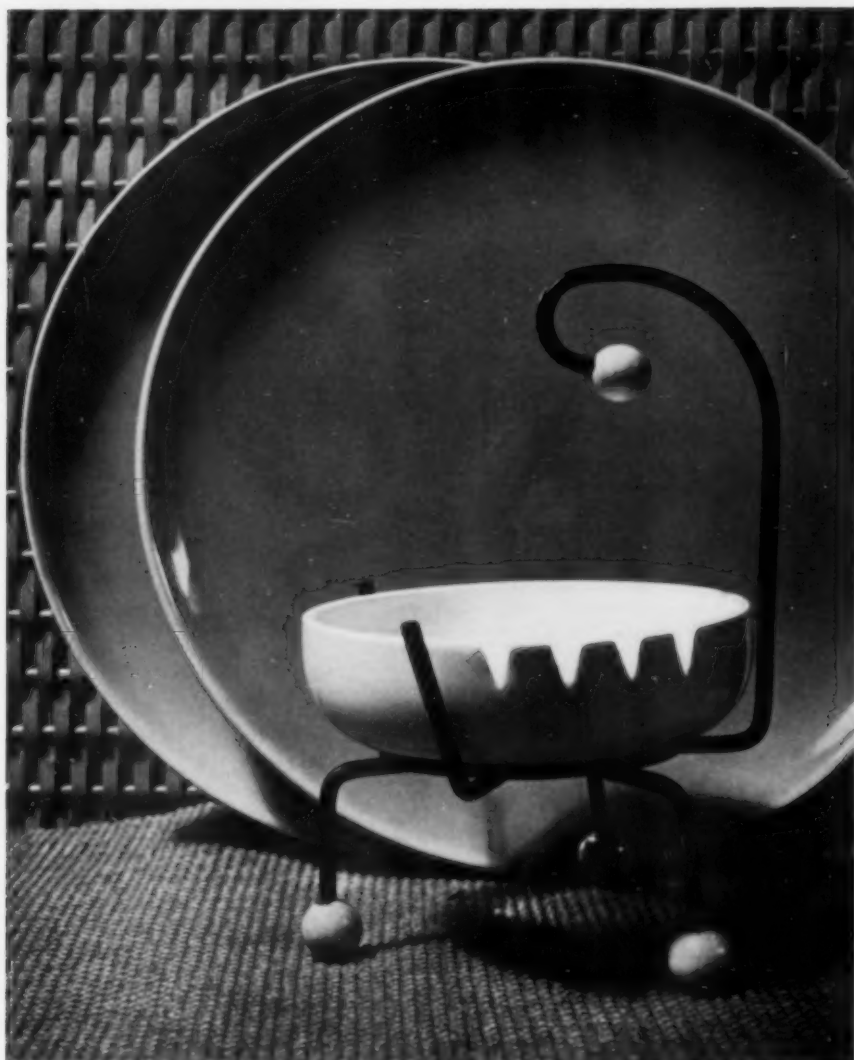
It is difficult to draw the exact line dividing image from communication, or art from technique in a concrete case, for the two processes generally alternate rapidly and appear to mingle. As the artist alternates between art and technique in creating the object which communicates his art to others, so does the photographer as he looks through the viewfinder and makes changes in his composition.

The use of form, light, color, placement of subjects—

all these are a part of the technique for artist and photographer alike. When these elements are combined in just the exact manner desired to best communicate the artistic image to the viewer, the shutter is snapped, the picture is made, and we have a material representation of a work of art as defined by the art experts.

As the painter, musician, poet or sculptor is inspired by the beauties of nature, so is the photographer. The mental image is created and technique is employed to include, omit or emphasise certain features of nature in the image.





Study in China

Delbert H. Rust

*From the Pittsburgh Salon*

The photographer uses camera placement and angle, lighting control, exposure, filters and other such tools to aid in the communication of his image.

An active mind with intuitive response is capable of creating works of art. The painter, photographer, musician, the artist in any field is one who has perfected his craftsmanship to enable accurate communication of his mental work of art to the viewer of his technique.

Now, let's hear from that voice in the back of the room again. Is art what we said it is, and does it include photography? Personally, I'm convinced once and for all that photographer *is* an art. Anyone who disagrees probably needs new glasses, a new camera, or maybe even a new head!



# White Sands

## The Rainbow's End

*Not the rocket's fiery trail, nor the mushroom cloud . . . but a spot steeped in beauty, in history, in geologic interest. Ever changing, subject to the whims of the winds, here smooth, there rippled, beyond the graceful curves of dunes. Barren desert, clumps of grass, a wind-torn tree and wherever you look, a picture. But not one you can save for next week, because by then it will have changed shape and form and shadow pattern under the relentless wind.*

By Charles "Joe" Perry, FPSA





These photographers busily engaged in pursuing the rainbow of elusive atmosphere and ever-changing mood will find their pot of gold in the Tularosa Basin desert of New Mexico. It is snugly nestled in glistening white sand!

The words "White Sands" conjure up, within the urban minds of Easterners and metropolitan apartment-house "cliff dwellers", visions of atomic warfare and global destruction. Television "horse operas" and "paper back thrillers" have perhaps diffused their perspective. "White Sands" is just exactly that—*white sands*! Lots and lots and lots of it—a quarter of a million acres of white sand in fact.

To clarify a popular misunderstanding, there are TWO areas in the Tularosa Basin bearing the title "White Sands." They are: the White Sands Proving Ground—a military installation engaged in scientific research; and the White Sands National Monument, a vast area of unique, scenic and geologic interest.

The White Sands Proving Ground is a restricted military experimental area, and "off limits" to the curious tourist and his camera. This area is protected by strict security regulations and unless you possess good and cogent reasons for entering the installation it is best that you stay away from there and let the scientists pursue their research without benefit of your presence.

If you have a legitimate and recognized interest in the

work being conducted at the Proving Ground, and, if you have been checked and cleared by the several Federal security agencies, and, if the current phase of research is one to which you may add valuable information to that already catalogued, and, if authority for your visit has been granted by the powers in Washington, D.C., you will find a warm and cordial welcome at the Proving Ground. There you will find Old Army hospitality at its very best. However, unless you can meet all the *ifs* your welcome may not be either warm or cordial—in fact you won't be welcome at all.

The personnel at the Proving Ground are devoting *their* lives to protecting *yours*—They have neither the time nor the inclination to bother with curious snapshooting tourists—Stay out of their hair! PERIOD!

At the White Sands National Monument, however, on U. S. Highway 70, a scant fifty miles down the hill from the Proving Ground, you will find a warm and hearty welcome awaiting both you and your camera. And, please don't let the word "monument" misguide you! It has no relationship whatsoever with the equestrian monstrosity which stolidly guards the portals of the County Court House back home!

A "National Monument" is one of several areas owned by the people of the United States, and administered by the National Park Service of the Department of Interior as an area of unique interest. In these areas scenery and objects of historic, prehistoric, geologic, and/or scientific interest are carefully preserved and displayed for public enjoyment.

The White Sands National Monument is one such area. It was established as a "monument" by Presidential proclamation in January 1933, and is visited by thousands of interested persons every month of the year. There you will find a never ending and ever changing source of subject material for your aesthetic appreciation and grist for your salon aspirations, be they monochromatic, color or even stereo.

Readily accessible on U. S. Highway 70, the "Sands" are located fifteen miles from Alamogordo and fifty-four miles from Las Cruces, New Mexico. Those traveling East-to-West through El Paso, Texas, will find the "Sands" but a pleasant day's outing over good paved highways.

Although neither meals nor over-night accommodations are available at the Monument, excellent facilities may be found in both Las Cruces and Alamogordo, as well as in El Paso. Picnic grounds with shaded tables, barbecue grills, and even modern "powder rooms" are located within the Monument. A concession at Headquarters provides cool drinks, sweets, souvenirs and roll film at popular prices. If you insist on including "models" in your compositional efforts you'll just have to bring them with you—none are currently available at the Sands.

Here you will find 140,247 acres of federally owned lands preserved for your enjoyment, and a staff of most courteous and well informed National Park personnel ready and willing to serve you under the competent leadership of the Monument's amiable Superintendent.

Here, also, you will find the largest known of the rare gypsum deserts. The glistening "sands" are pure gypsum crystals, wind-blown into a vast sea of dunes which in some places are entirely devoid of vegetation. The pictorial possibilities of this "alabaster sea" are boundless—restricted only by the limitations of your own imagination.

Geologically, the area was formed some millions of years





ago by the sinking of a huge plateau. That part of the ancient plateau which did not settle now stands as high mountain ranges flanking the valley. The high gypsum content of these mountain ranges, constantly being leached out of the mountainous rock by the forces of nature, flows in solution to a subterranean lake at the western end of the Basin. Percolating waters bring this mineral-laden solution to the surface where warm dry breezes evaporate off the water and carry the residual gypsum down the valley where it is deposited in the form of barchan dunes. Centuries of evaporation and depositing of this wind-blown mineral have given us what is today an area of awe inspiring beauty. The natural processes which created this unique area are still active today. The snow-white dunes are constantly growing, constantly moving, and constantly changing in form.

Even though the overall pictorial motif remains ever-present within the monument area, nevertheless, the compositional arrangement of your "medal print" will be reserved to you by Dame Nature herself! The specific arrangement of the images which made up your prize composition, or slide, or stereogram, will in but a few short weeks be altered and erased by the ever continuing processes which give the area its unique character.

Plant life abounds on the fringe areas of the sands. However, due to the constant breezes which result in the ever present movement of the dunes, vegetation is not overly abundant within the dunes area itself. Some species of plant life, nevertheless, have survived the almost irresistible march of crystalline mineral, and those hardy specimens to be found in the hollows among the dunes provide pictorial compositions that need no "Master's touch" to capture on film.

Nature lovers, too, will find added pleasure in the animal life existing within the Monument. Small creatures such as lizards and mice, bearing red pelage in the surrounding red hills or black coloration in the black lava beds adjacent to the Monument, have through centuries of survival within the sands developed a protective white coloring. Many mounted specimens are displayed for your inspection in museum cases at the Headquarters building. Live specimens may be found with very little effort within the Monument itself. These are, of course, protected from harm by the National Park Service.

Those visitors with a leaning toward history may find interest in the Indian arrows and other artifacts which have been found in ancient camp sites adjacent to the dunes. Remains of ancient ox-carts, probably drawn into the area by the early Spanish Conquistadores, have been found within the Monument as well. Nearby Dog Canyon still divulges mute testimonies of the bloody conflict waged against United States Army troops by the renegade Apaches whose descendants now live peaceably on a nearby reservation.

In addition to providing a treasure-trove of pictorialism to the serious minded photographer, the White Sands National Monument also poses intricate problems for the nimble wits of the technically inclined, and, furnishes bases for profound cogitation on the part of the cloistered photo-scientists.

A meter reading of 1600 Weston is normal during most of the daylight hours at the dunes. The scene brightness during the better part of the day, however, rarely deviates

from a range of two-to-one. The intense blue skies and the high reflectivity of the sands themselves fill in shadow areas to an extent which may deceive one visiting the area for the first time.

During a period of about three hours after daybreak the brightness range progresses from one-to-one at sun-up to two-to-one which then remains constant until late afternoon. This short period after sunrise will reward the early riser with soft elusive shadows and a mood which will amply compensate him for his untimely deserting the comforting arms of Morpheus! Again, about two hours before sunset, the scene brightness changes as the shadows lengthen and sharpen. This is when texture studies are at their very best. Only the experience of a sunrise and a sunset at the Sands can convince the wary one of the innumerable possibilities contained within this truly remarkable area.

Probably the most common woe of the shutter-bug who has visited the Sands but once is the thought that he has foolishly misread his meter. Unless he has taken care to bracket his exposure with the old "one-on-the-nose-plus-one-over-and-one-under" technique he may find that he has pitifully over-exposed all of his precious film. Apart from some mechanical defect your meter probably will be telling you the solid truth, and it is only smart to believe it. Normally, unquestioned faith in your meter is as safe as religion—but—a normal exposure at the home-town beach resort with a comparable meter reading for a comparable scene brightness range may be as decadent as base idolatry in an arid desert areas! In addition to your meter reading it may be wise to consider also a reading of the handiest thermometer!

The exposure which produces for you satisfactory results at the beach with an atmospheric temperature of 80 and a film temperature of 70, probably will not produce identical results with an atmospheric temperature in excess of 100, a humidity of about five percent, and a film temperature skimming beyond 99 plus! The atmosphere of the New Mexico desert area in the Tularosa Basin is *arid*—during some of the summer months it may perhaps be thought rather *hot* to the pallid skin of an Eastern, metropolitan tenderfoot!

Consider well that warm dry film *MAY* have a speed much greater than was rated for it in a cool and comfortably humidified laboratory. A meter set for a slightly faster speed than the film is rated at *MAY* produce a far more satisfactory result for you! In any event, a shot made at a normal meter reading, and then a couple more bracketing that exposure will undoubtedly insure a negative worthy of your time and effort. One further caution—in the hot arid desert country protect your film as carefully as you would an infant child. Whatever the experts may have to say about arid heat affecting an emulsion speed, the fact remains that heat *does* fog the dadburned stuff, you know.

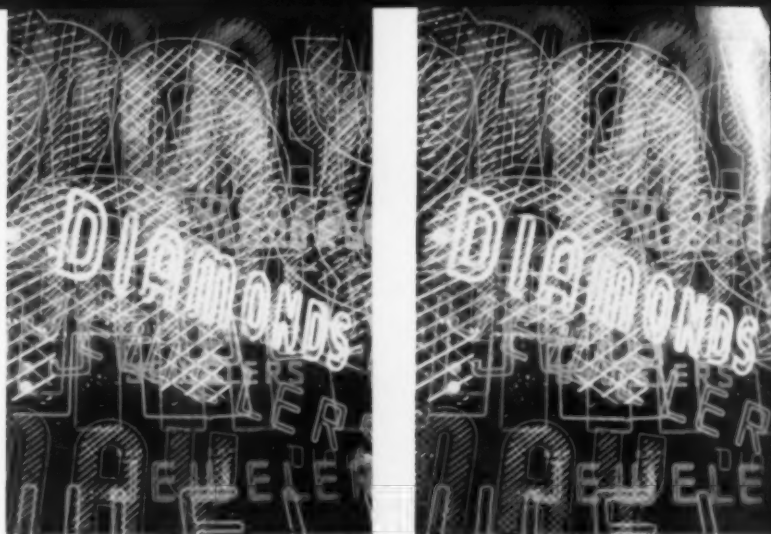
A serious pictorial composition that is worth shooting at all undoubtedly is worth bracketing your exposure to get—and the magnificence of the White Sands National Monument *IS* worth shooting.

There is where your elusive rainbow rests its arc in the pot of pictorial gold that you have been in search of.

Be seeing you there soon?

# POP—Stereo!

By Earl E. Krause, APSA



Isn't it an intriguing thought that most people, with a little self-instruction and practice in FREE VISION, can learn to "read stereo" in picture pairs like this one?

Free vision is just a simple visual skill for the eyes to learn—a departure from the habit of focusing the eyes at the same spot where the two lines-of-sight converge.

You day-dream or stare straight ahead as if looking at something far away, while at the same time you learn to focus at reading distance. POP. STEREO! There on the printed page is depth, roundness, and solidity. No equipment necessary.

## Make It A Game

Why not give it a try now? If a friend is handy he can read the instructions aloud over your shoulder while you follow them out. If it's a public place and you have someone helping you this way it won't look so suspiciously like you're losing your marbles. (It'll merely look like you're playing Trilby to your friend's Svengali.)

## The Distant Stare

Probably the most popular of about 10 different methods for learning free vision is the "distant stare." Put yourself in a spot where you can stare at something far away out the window (or at least on the far side of a large room), and at the same time have the magazine opened flat in your hands in good light.

Concentrate on a distant object and go into a fixed day-dreamy stare. Then raise the magazine at reading distance, or at arm's length, until your "frozen" lines-of-sight are skimming just over the two images of the stereo pair.

At this point, slowly extend your conscious attention to include the out-of-focus magazine pictures in the fringe area of your vision while still concentrating on the distant object. Note that the picture pair now appears as three images in a row. The center one is the one you're after because it's really a double image with depth.

Still staring over the top, wobble the magazine slightly off level and then back to prove to yourself that the center images are doubled. If they're not exactly superimposed, concentrate on "floating" these center images together during the next step.

Slowly abandon your attention on the distant object and concentrate now on a prominent image in the center picture. Even though it may still be out-of-focus, continue staring at this prominent image and try to bring it into focus. POP, STEREO!

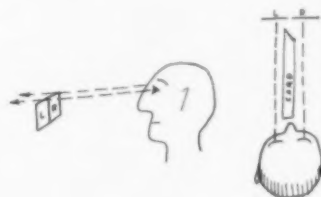
## It's Day-Dreaming in Depth

To fix the new visual habit, examine the stereo qualities thoroughly and repeat the "getting-into-it" process several times. As it becomes more familiar you'll be able to get into it merely by "day-dreaming" at the stereo pair for a second or less.

If you can't get the stereo effect after 5 or 10 minutes concentration, put aside for a while (after all, when you learned to read it wasn't just "Pop, English!"). Maybe you'll get it at another time when the eyes are more relaxed or when using one of the other methods which we can describe if you're interested.

## A Beginner's Aid

A cardboard "separator" (a shirt board, file folder, or magazine) can be held up to divide the lines-of-sight as shown in the sketch—then neither eye will be distracted



by the image intended only for the other eye. It makes the distant object to stare at less necessary. With the separator the visual impression is not of three images in a row, but of just two images which must be "floated" together into one and then focused. POP, STEREO!

In an early issue we'll have more fun and instruction in free vision. In the meantime you can practice the parallel-lines-of sight skill on cut stereo film pairs, mounted stereo

(See Stereo, page 54)

# Cinema Clinic

Conducted by George W. Cushman, APSA

Let's take a look at the morning mail:

*Q. I have been taking motion pictures for a little over a year and am considering trading my present camera for a better one. What are the primary essentials I should look for in a camera to make sure it is a good one? Ohio.*

A. Probably your best assurance of quali-

ty is the name of the manufacturer. Is he well known, has he had years of experience in making cameras, are his products popular with experienced photographers?

A mechanism that gives good, steady pictures on the screen, and a sharp lens, are perhaps next most important.

Features, such as a lens turret, variable shutter, multiple speeds, magazine loading,

etc., though a help is using the camera, don't necessarily help make better screen quality when the picture is projected.

Each camera user looks for and wants different results from his movie equipment. You should list down the things you want in a movie camera, then seek the best you can find that offers those objectives.

*Q. Can a lap dissolve be made with a camera that does not have a backwind? Tennessee.*

A. A lap dissolve can be made with any movie camera. Fade out scene 1. This can be done with any method that achieves a gradual lessening of the amount of light reaching the film.

If this fade out required, for example, 32 frames (which is equal to two seconds at silent speed) then go into a dark room, open the camera, unthread the film, wind it back 32 frames, re-thread it in the camera, close the camera, and proceed to make a two second fade-in.

Since it is difficult to count frames in the dark, it is well to remember that 32 frames on 16mm. film is approximately 9 1/2 inches and on 8mm. film it is about 4 3/4 inches. A little practice will permit you to gauge either of these lengths close enough for the purpose.

*Q. After a camera is purchased, what do you think is the next most needed item a movie photographer should buy? Pennsylvania.*

A. I'd say it was a toss up between an exposure meter and a tripod. Probably the exposure meter would be preferred, but the tripod should follow as quickly as possible. Both should be used consistently.

*Q. How long should a scene be? The rule books say 8 to 10 seconds, but in professional films this rule is seldom followed, especially in news reels. Illinois.*

A. I think you mean the camera instruction book says 8 to 10 seconds, and for a beginner this is a good rule.

As a movie photographer gains experience, he will learn that a scene is as long as necessary to record what the photographer wants to show.

What you normally see in newsreels are sequences, and as such they may run any length, one minute, three minutes, more—sometimes less. But you will notice that the scenes that make up a sequence, although perhaps all on the same subject, maybe even on the same object, are composed of numerous short scenes, which means a constant change of camera angles.

I would sooner say: a sequence should be as long as necessary to show or explain the subject or action involved, but the individual scenes which make up the sequence should be relatively short, from two to four seconds (on the average) after the subject of the sequence has been established. The faster the action, the shorter each scene can be.

*Q. My vacation films lack the appeal I note in professional films even of the same areas. What am I doing wrong and what can I do to improve my efforts? Ohio.*

A. Without seeing one of your films, it would be difficult to say. I think the amateur is often too prone to shoot a subject

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Charles J. Ross, 523 West 6th St., Los Angeles 14, Calif. is Chairman of the Sixth Annual PSA International Cinema Competition. 16mm and 8mm films are welcomed, both silent and sound. Members and non-members of PSA are invited to participate. Write to Mr. Ross today for entry form and rules.

from where he is the moment he spies it, even if it be from his car window.

The professional, on the other hand, studies the object or scene, walking around to find the best possible angle and composition and then perhaps waiting a day or two for just the right light and weather conditions.

If more of us would do that, our films would indeed have greater appeal.

*Q. What is the best way to effect a moonlight scene in color? Colorado.*

A. Many photographers have their own pet method of simulating moonlight. Mine is to use Type A film without a filter outdoors in the sunlight and close down two stops. This gives a bluish cast which may or may not appear to be moonlight, but I think the normal conception of moonlight is that it is bluish. Actually, I suppose moonlight, being as dim as it is, doesn't have any color at all.

Anyway, the method I described will give you satisfactory results, I am sure. If there are many highlights in your scene, such as shooting into the sun as it shines on the rippling waters of a lake, you may need to stop down three stops, and perhaps sometimes even four.

*Q. The rules regarding your Sound Trophy say that it is given for the most effective use of sound. What do you mean by "most effective use"? California.*

A. Effective use, as differing simply from quality, means how well the sound fits the picture, not necessarily how well it may have been recorded. Although fidelity is to be welcomed, it is limited by the amount of money available for the purchase of good equipment. This would limit the trophy to but a few.

But the effective use of sound depends

upon the creative ability of the entrant and his ability to capture the mood of the picture in sound. If he shows a scene of squalor and poverty, his sound track should match it. If he shows a scene of children playing, obviously his sound track should be one of gaiety and laughter.

The trophy goes to the filmer who can best capture, in sound, the true mood of his sequences.

*Q. In preparing a film for the MPD contest this year, what factors should I strive for, that is, what do the judges base their opinions on? Michigan.*

A. All judges are different (which is why

there are contests) and all look at excellence in motion pictures differently. Some look at the mechanics, while others go beyond these fundamentals and try to see what the filmer is trying to say in his film.

Whenever I have judged pictures I have ignored point systems and score sheets because these do not apply equally to all films. I have, instead, asked myself two fundamental questions: What was the filmer trying to do? and secondly, How well has he done it?

But since judges do not, and never will, see eye to eye, we shall always have contests, and when we enter a film we will never know its true chances of winning.

## PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 2) by the 20th of the month and will normally appear in the next following issue (June will appear in August). Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

WANTED—PSAers who would like some interesting jobs in PSA activities. Many types of work available, no pay but lots of fun. Apply to Louise Rotteron, APSA, 2502 N. Anthony Blvd., Ft. Wayne 3, Ind.

SALE—250mm f:5.5 tele for Hasselblad #110. 1956 Rolleiflex f:3.5 Tessar and case #160. Killett reflex housing with magnifier and Leitz Telyt #149. All L.N. Ed Ciamondi, 1517 Camino Monde, San Jose, Calif. 214

SALE—4x5 RG Autograflex, 18 in. bellows, neoprene curtain, Zeiss Protar VIIa, 8 3/4", f:6.3, single elements 16". Very good cond. John G. Epp, 1676 Sunset Blvd. Boulder, Colo. 214

WANTED—Leitz Elmar 50mm, coated optics, screw or bayonet mount. F. C. Gebhardt, 140 E. 29 St., Erie, Pa. 214

SALE—Leitz Summaron 35mm, f:3.5, coated. Screw mount in bayonet. Can be used in M-3 or older models. \$50. F. C. Gebhardt, 140 E. 29 St., Erie, Pa. 214

WANTED—to trade or buy 35mm silent films and 16mm sound features produced by some of the better old-time directors such as Griffith, King, Porter, Inc., Murnau, etc. Norman Link, Salem, Ind. 214

SALE—Morse G-3 movie tank, Superior drying rack, 3V Trivision outfit, Superior deluxe cine reel (comb. processing and drying) all used only once. Best offer takes all. E. T. Prendergast, 2847 Fairfax St., Denver 7, Colo. 214

FOR SALE—Complete collection of "Camera Work"—Quarterly photo magazine, edited by Alfred Stieglitz, from 1903 to 1916, inclusive. All undamaged copies, original covers, no plates missing, includes three "Special" Numbers. Bids solicited Don Loving, FPSA, 217 East 62nd St., Indianapolis 20, Ind. 214

WANTED—Missing issues British Journal of Photography to complete volumes for R.I.T. Library. Need 1938, Vol. LXXXV Nov. 11; 1939, Vol. LXXXVI July 28; 1941, Vol. LXXXVIII #4210, #4219, #4239; 1943, Vol. XC #4317; 1944, Vol. XCI #4367, #4417; 1946, Vol. XCIII #4513; 1948, Vol. XCV #4617, #4618, #4619, #4622; 1949, Vol. XCVI #4660. Write, stating price wanted, C. B. Neblette, 65 Plymouth Ave., S., Rochester 8, N. Y. 216

SALE—Thriftlite II-F, AC and battery pack \$35; Weston Master II meter \$10; Heathkit VTVM, assembled \$15; pair Baia 900' rewinds \$2. Jane Campbell, Coal City, Ill. 216

SALE—Crown Graphic 23, Ektar f:4.5, Kalart RF, holders, filters, perfect cond. Also Linhof attache case and sports bag both for Linhof 23, new, not used. Sacrifice. Thomas H. Uzzell, 818 Monroe St., Stillwater, Okla. 216

SALE—Kodak Recomar 33, 2 1/4x3 1/4 Mico Springback, 130mm f:4.5 lens, Compur 1-1/200/T&B, Leather case, \$30. Burton Knopf, 3909 Amick, Des Moines, Iowa. 216

WANTED—Tilting lens mount for Kodak Precision A enlarger. Also a Kodak portable 35mm enlarger (read any or complete). State price or let's trade. Thomas E. Liddle, 1900 NE 27th St., Ft. Lauderdale, Fla. 216

SALE—Anco View 5x7, 12" f:4.5 Heliar lens. Extra sliding back, double Packard shutter, six holders, extra lens hood. Reasonable. B. B. Blair, 2565 Thomas St., Ceres, Calif. 116

LEICA—Bodies: Model IIIc, IIIf (with self-timer). Lenses: Elmar 35mm f:3.5; Summaron 35mm f:3.5; Summarit 50mm f:2; Summarit 50mm f:1.5; Elmar 90mm f:4. Accessories: 2 eveready cases, Leica flash, 2 Imaret finders, 1 special 50mm right angle finder. All items top condition. Want Leica Focalslide, will consider trades. For prices, serial numbers, write Emil J. Raimond, 1624 N. Newland Ave., Chicago 35, Ill. 216

SALE—Summer tourist photography business operating between June 5 and September 5. 1 1/2 million visitors each season. For additional information: Western Photographers, 10 Algonquin Terrace, Rochester 11, N.Y. 116

STEREOS—10 Lincoln views by Brady in Realist size: Portrait of Lincoln, Mrs. Lincoln, Tad; Ford's Theatre, Lincoln at Antietam. \$2.95 a set from Fred Lightfoot, 195-17 100th Ave., Hollis 23, N.Y. 216

SALE—B&H 8mm turret 134K with factory installed rewind and frame counter. Complete with w.a. to 2" lenses, B&H for. alignment gauge, B&H titler and other acc. Clyde S. Driscoll, 4021 Hanover St., Dallas 25, Texas. 216

WANTED—Kodak 4x5 Master View with or without lens, near new cond. Apochromatic or process lens in shutter, 6 to 10 inch F.L. suitable for mounting on Linhof or 4x5 view. Will pay cash. David Rosenbloom, M.D., 6010 Wilshire Blvd., Los Angeles 36, Calif. 216

TRADE—Professional model tape recorder, present cost \$485, for spring-driven camera (35mm) such as Robot. Must be MX synch. Will ship FOB. V. Barker, Woodside Drive, Freeport, Ill. 216

SALE—3 1/4x4 1/4 Auto Graflex with 8 1/4" f:5.5 lens, rising front, extension bellows, RB, FPA, holders, \$50. Rolleiflex f:3.5, case, no synch, exc. cond. \$90. H. A. Ausin, 69 Knoll St., Roslindale (Boston) Mass. Tel. FA 5-9571. 216

SALE—Apeco Systematic Auto-Stat machine, complete photostat unit, new condition, \$200 plus shipping. Write for details, Charles C. Vandervort, Laceyville, Pa. 216

SALE—Leica M3 with 90mm collapsible Elmar f:3.5. Body one year old, lens two months. Both exc. cond. Best offer over \$300. Michael J. Abandond, Box 52, Bala-Cynwyd, Penna. 216

WANTED—Grossbild Technik (English edition) Vol. 1, 1955 and Vols. 1, 2, 3, 1956. Will pay 60¢ each plus postage if in good cond. F. L. Johnstone, Rt. 99, Portland, Me. 216

WANTED—Contameter for use with Super Ikonta B; also f 4.5/135mm Hektor, screw mounting for Leica. Please quote prices. Must be willing to ship for examination. F. E. Westlake, APSA, M. Ph., 1326 47th Ave., North, St. Petersburg 6, Florida. 216

## Pipe that cat!

from p. 31

Whitey, rechristened Blanca, escaped into the space behind the motor mid-way home. After a tail-first rescue, she sulked in a covered picnic basket the rest of the trip.

Undaunted by her model's negativism, Florence paused only to collect her camera, strobe light, a dozen film holders, and a friend to help carry them. As an afterthought, she went back for a broomstick—for depiping the cat, should it be necessary.

She drove like a whirlwind to the water company, pulled up short at the locked gate. Somehow, in all three months of preparation, she hadn't asked permission to take pictures on private property.

Water company officials rose to the emergency, deciding that the posted NO SHOOTING sign probably didn't apply to photographers. Employees halted work completely to stare in bemused silence at Florence and friend, cat and camera, film holders, strobe light, and broomstick.

"M'am?" ventured a workman finally as he eyed the broom-handle, "is that stick thing some kind of a tripod?"

At this point Blanca developed temperament. She was willing to pose in a four-foot asbestos cement pipe, but only tail-end-to.

The first half dozen shots are notable only for a switching fluffy tail, the arm and one eye of the assisting friend, seen through a length of pipe, and a pouting silhouette of kitten who—dead center of the pipe—paused for forty winks.

Finally, for reasons known only to catdom, Blanca poked her head out, gave one demure yowl, and was shot.

Victims of Florence Harrison's shooting usually fare well. Blanca returned home to a saucer of tuna and the prospect of living happily ever after, periodically producing new subjects for the Harrison cameras.

Florence rushed into her darkroom and developed the films, cropped and retouched her prints and emerged with the sample above.

"Now I fairly gnash my teeth when salon visitors stop before my print and say admiringly, 'Wasn't she lucky to find that kitten playing in that pipe?'"

## Pop, Stereo

from p 51

slides, a sheet of stamps, a couple of identical coins, duplicate contact prints, or bathroom tiles. These latter ones don't have 3-D but they're good exercise if the pair of images is no more than 5" wide.

## Free Vision Unlimited?

Once you're "over the hump" and have seen stereo on flat paper with the naked eyes you're sure to find it fun. But free vision is more than a parlor game. No one has explored its potential in the classroom—in textbooks. It's a natural for certain industrial TV applications. When will we see stereo pairs in popular magazines and newspapers? How soon before we have stereo box-tops?

We're suggesting that John Q. Public has a dormant three-dimensional reading skill which can usually be developed in a few minutes. If this is ever proven to publishers and promoters, let the lines-of-sight fall where they may, 'cause stereo will POP!

## Author



At last we have found an Author who sends a picture of herself with her story! Click Chick Gretchen Wippert made the shot which shows not only Flo but one of her ribbon-collecting salon prints "Something's Missing". Flo doesn't mind how many call it corny as long as it still gathers the acceptances. She reports her 14-year old daughter can't see any humor in it. Give her a few years, Flo, maybe she will, maybe.

## Clubs

from p. 16

mailing addresses and 'phone numbers. There should go to everyone who may have occasion to contact the club—camera magazines, the Council to which your club belongs, other local clubs, etc. And if that has been done, check back through the files for any loose ends that may have been left by your predecessor. There's a good deal that can be done right now that will make things move along smoothly later in the season.

Or let's suppose you're the newly elected treasurer. This is the ideal time to make a meticulous study of the income and expenditures of the past few years. Object—the drawing up of a budget. Just pause a moment and think about that. Think how helpful it could be to the members of the executive committee if you could be Johnny-on-the-spot with facts and figures whenever there's a question of a major expenditure. By going over the finances of the past few years and using the data to project a budget for the coming season, you can tell whether or not the club is operating within its income. Too many clubs have no such system. The officers are never quite sure whether the treasury is healthy enough to allow the purchase of a new projector, some additional chairs, or whatever it is that's needed.

## Who's Who Change

The Color Division of PSA is making a change in the requirements for listing in Who's Who In Color, according to an announcement by Merle S. Ewell, APSA, the Chairman of the Division.

Where a minimum of two acceptances in two color exhibitions has been required in previous years, the new standard will require a minimum of five acceptances in 5 exhibitions. The change takes effect with the 1957 exhibition year, January 1 to December 31 and will be reflected in the Who's Who published in May, 1958.

It was felt by the Executive Committee of the Color Division that there were now enough approved exhibitions to make it possible for exhibitors to achieve the higher standards without hardship.

## Directory Corrections

The following errors have been found in the new Membership Directory. Please mark your copy to show corrections.

Page 1. The DRs for Arizona and Arkansas are transposed. Dr. L. A. Whittaker should be listed under Arkansas instead of Bruce Cole. Simplest way to correct is to mark out state names and write in the correct ones. The ARs listed under Ark. also belong to Ariz.

Page 8. The name of Paul K. Pratte, FPSA, was omitted from the Chapters Committee.

Page 27. Seventeen names are out of alphabetical order. In column 3, R. H. Foster and the 16 names which follow should have been in column 2 after the name of Larry Foster of Manhattan Beach, Calif.

Page 38. The Cornerstone Membership symbol was omitted after the name of Dorothy Kluth.

Although correctly listed on pages 3, 4 and 5, the Honors were not appended to the listings of:

Charles J. Carbonaro, FPSA  
Charles H. Green, APSA  
Dr. Grant W. Haist, APSA  
Robert L. Leatherman, APSA  
William Messner, APSA  
John P. Montgomery, APSA  
Floyd L. Norgaard, APSA  
Frank J. Soracy, APSA  
Rev. Joseph R. Swain, APSA.

# Every Member Get A Member

## But Get The Right Member

Look over this list of new members and new clubs . . . any friends among them? Give them a hand getting started right in PSA. Make sure they know all the services now available (and make sure you know them all) so they won't miss any of the benefits of being a PSAs. You might also take a look around and see a friend you could sponsor.

CHESEBRO, Roy E., 891 Highway 11  
Monroe, Wis. 4'57 CNJPT  
M. C.  
CHESTERMAN, Walter L., 1441 E.  
Ramon Rd., Palm Springs, Calif.  
4'57 C  
Marguerite Gregory  
CHURCH, Gerald M., 1922 Hardwick  
St., Long Beach 7, Calif. 4'57 CN  
Carl Van Steenberg  
COFFMAN, L. E., 1109 N. Main St.,  
Santa Ana, Calif. 4'57 C  
Marguerite Gregory

HO-KOO, 11 Mine Rd., Fordsburg,  
Johannesburg, South Africa 4'57 P  
Au Chi Bin  
HOOD, Frank L., Jr., St. Joseph Lead  
Co., Monaca, Pa. 4'57 CMPT  
Robert F. Mitchell  
HORNSEY, Col. William C., Barton  
Rouge AFB., Baton Rouge, La.  
4'57 C  
Joe Kennedy  
HOROWITZ, Fred, 220 N. Regent St.,  
Port Chester, N. Y. 4'57 CNT  
Dr. Philip Rasmussen  
HRABOVSKY, Frank, 9060 E. Hildale,  
Detroit 34, Mich. 4'57 MS  
Adrian J. Lustig  
JONES, Walter, Box 366, Kinsiston,  
Sask., Canada 4'57 C  
Evelyn Andrus  
KENNEY, Juanita de Olloqui, Reaton,  
Kent County, New Brunswick, Canada  
4'57 C  
Ollie Fife

PIZA, Juan, 650 Miramar Ave., San  
Juan, Porto Rico 4'57 C  
Jack Stolp  
PORRETT, Fred, 106 Washington Pl.,  
New York 14, N.Y. 4'57 M  
M. C.  
RAHMAN, Musa bin Abdul, 10 Jalan  
Isahak, Singapore 4'57 P  
Luka Wan-Tho  
RAISMAN, Mrs. Victor, (Edith), 120-12  
84th Ave., Kew Gardens 15, N. Y.  
4'57 C  
Robert J. Goldman  
REGAS, Donald S., 3258 Faust Ave.,  
Long Beach, Calif. 4'57 CP  
Vallo L. Finna  
RINEHART, R. V., 5 Mayfair Noel,  
1256 W. 7th St., Los Angeles 17,  
Calif. 4'57 C  
Dr. Wilbur M. Bosye  
ROBB, G. E., 725 N. Carroll St.,  
Carroll, Iowa 4'57 J  
Tom Mulick  
ROBERTSON, John W., R. D. 1, Box  
53 E, Clairton, Pa. 4'57 JP  
Franklin J. Merritt  
ROCKCASTLE, Verne N., 102 Sunset  
Dr., Irahaca, N. Y. 4'57 N  
Howard H. Lyon, Jr.  
ROSE, George W., Rt. 1, Eagle, Idaho  
4'57 NP  
Don E. Hensch

VETTER, Mrs. Dorothy F., 6018 Pine-  
wood Rd., Oakland 11, Calif. 4'57  
P  
E. Stewart Noschke  
WADSWORTH, D. C. Jr., 535 Reynolds  
St., Gadsden, Ala. 4'57 M  
Firma McCluney, Jr.  
WALTZ, Guy G., 5 Faltz, The Camera  
Man, Inc., 436 - 6th N.W., Canton 2,  
Ohio 4'57 C  
Louis A. Thouvenin  
WELLS, A. Turner, Studio Pro Popolo  
45, 2 Park Sq., Boston 16, Mass.  
4'57 C  
Elizabeth Dwinell  
WILKER, William F., 723 - 7th Ave.,  
S. Nampa, Idaho 4'57 P  
Don E. Hensch  
WONG, Jack, 77 Mulberry St., New  
York 13, N.Y. 4'57 CP  
Stephen Y. C. Wong  
WONG, Stephen Y. C., Chinese Society  
of Modern Photo., 20 E. Broadway,  
New York 2, N.Y. 4'57 CP  
Yuen Nam  
WOOD, Dr. Earl Lenny, 225 Ballantine  
Phy., Newark 4, N. J. 4'57 S  
Col. L. H. Frohman  
RUTHRIC, Willy E., 5 Kaufmann,  
Jegenstr./BE, Bern 1, Switzerland  
4'57  
M. C.

ABBOTT, Nelson L., 30 Fleetwood  
St., Portland, Me. 4'57 CT  
Layland Whipple  
ADAZZO, John, 117-29 - 230th St.,  
Cubris Hgts., N. Y. 4'57 CP  
M. C.  
APPELEGATE, Robert A., 62 - 15th  
Ave., Nampa, Idaho 4'57 P  
Don E. Hensch  
ASHLEY, Robert E., 68 Spring Hill Rd.  
Bridgewater, Mass. 4'57 C  
M. C.  
ATKINSON, Wallace L., 1522 - 9th  
Ave., W., Seattle 99, Wash. 4'57 C  
Lewon W. Bernard  
BAILLIE, Dave, 11800 Rossiter,  
Detroit 24, Mich. 4'57 P  
Gilbert R. Lohmbeck  
BAKER, William, 19 Sunset Dr.,  
Coron-on-Hudson, N. Y. 4'57 P  
Virginia Andrus  
BALDWIN, R. M., 257 S. Grand Ave.,  
Pasadena 2, Calif. 4'57 P  
Henry M. Hennis  
BARNES, Ruth (Mrs. R. Bux), 2309  
Green St., Philadelphia 30, Pa.  
4'57 C  
Ray O'Day  
BARTLETT, Mary M., 269 Bay Ave.,  
Glen Ridge, N. J. 4'57 C  
Ruth Fields  
BEALL, Harold E., 618 Blandford St.,  
Rockville, Md. 4'57 P  
Clayton Q. Webster  
BEALS, Shirley, 145 E. Wood St.,  
Palatine, Ill. 4'57 CPT  
M. C.  
BEISER, George, Arlington Towers,  
1011 Arlington Blvd., Arlington, Va.  
4'57  
Mary Mulford  
BELISLE, Miss Judith D., 146 Brook-  
side Rd., Darien, Conn. 4'57 C  
Henry W. Barker  
BERMAN, Lloyd A., 1614 N. Calverna  
Hollywood 28, Calif. 4'57 M  
Dai M. Hanson  
BERMAN, Mac D., 9 Circle Clemons,  
11525 Van Dyke, Detroit 34, Mich.  
4'57 M  
Adrian J. Lustig  
BIEDENBACH, John L., 174 E. Jerri-  
son St., McConnessville, Ohio 4'57  
CNT  
George Clamens  
BILLINGS, Richard B., 514 Babb Ave.,  
Midwest City, Okla. 4'57 C  
Clark H. Hogan  
BOLDING, Roy, P. O. Box 938, 819 S.  
Washington Ave., El Dorado, Ark.  
4'57 C  
Arthur Malley, 19611 King-  
way Ave., Ste. 23, Edmonton, Alta.,  
Canada 4'57 C  
Frank P. Baker  
BRISCOE, C. W. L., 3509 Runymede  
Pl., N. W., Washington 15, D.C. 4'57  
M  
Mary Mulford  
BULL, Marshall H., P. O. Box 243  
Brookhaven, L. I., N. Y. 4'57 CT  
Lloyd F. Vardon  
BUTT, George S., 1002 Amelia Crea,  
Niagara Falls, Ont., Canada 4'57  
CN  
Borton King  
BUXBAUM, Saul L., 199 E. 2nd St.,  
Brooklyn 18, N. Y. 4'57 C  
Mrs. Toni Shiber  
CARROLL, Mrs. Oree M., 103 South St.  
Middleton, N. Y. 4'57 CP  
Rosa Browne  
CASE, Walter S., 1161 Galloway, El  
Paso, Tex. 4'57 P  
O. F. Metz  
CARTER, Miss Jean, 1999 W. Wood-  
ruff, Hazel Pk., Mich. 4'57 JP  
Bill Dudley  
CHEIRICI, Dr. Enrico, Uff. Via  
Caroli 2-7, Genoa, Italy 4'57 CMN  
PST  
Eduardo Chierici

COMBEE, G. Alfred, Rt. 2, Box 1044,  
Lakeland, Fla. 4'57 CN  
M. C.  
CRAWFORD, Chester J., 128 Pilgrim  
Ave., Highland Pk. 3, Mich. 3'57 M  
Adrian J. Lustig  
CRINER, James H., 4091 Southlawn,  
Memphis 11, Tenn. 4'57 CM  
M. C.  
DAIE, George E., 121 Jersey St.,  
Staten Island, N. Y. 4'57 CNP  
Vincent L. Shiber  
DEBURGH, John, Apt. 204, 1024  
O'Connor Dr., East York, Ont., Can-  
ada 4'57 JP  
M. C.  
DOBER, Andrew F., 343 W. 115th Pl.,  
Chicago 43, Ill. 4'57 CJP  
Dorothy E. Kolb  
DRASPHIL, Mrs. Lydia T., 7 Anita Pl.  
Amity Harbor, Amityville, L. I., N. Y.  
4'57 CNP  
M. C.  
DREW, Mrs. Helen, P. O. Box 534,  
Vina, Calif. 4'57 P  
Mrs. Moira L. Ellis  
DYSART, Dr. B. R., 960 E. Green St.,  
Pasadena, Calif. 4'57 S  
John C. Strick  
EDEN, Harry N., 65 Woodworth Ave.,  
Jamestown, N. Y. 4'57 C  
Joseph G. Kottle  
EINSPORN, William O., U.S. Naval  
Hosp. (Staff), Portsmouth, Va. 4'57  
T  
M. C.  
FIALKOFF, Harold, 285 Ontario St.,  
Albany, N. Y. 4'57 P  
George W. Parker  
FOSTER, Verna H., 812 W. Gurley St.,  
Prescott, Ariz. 4'57 CN  
Le Roi Russell  
FRANCO, Dr. R. Robert, 2914 - 170  
St., Flashing 58, N. Y. 4'57 C  
Charles G. Hess  
FRIEDAG, Karl J., 1655 Lincoln Ave.,  
Montreal, Que., Canada 4'57 CMJ  
PT  
Control Y. C. C.  
GAERTE, Darlene V., (Mrs. Glenn M.)  
803 Nectarine St., Nampa, Idaho 4'57  
NP  
Don E. Hensch  
GAERTE, Glenn M., 803 Nectarine St.,  
Nampa, Idaho 4'57 NP  
Col. Louis H. Frohman  
GALICIAN, Adelaide, 11 Schermerhorn  
St., Brooklyn 11, N.Y. 4'57 S  
Col. Louis H. Frohman  
GALICIAN, Phyllis, 11 Schermerhorn  
St., Brooklyn 11, N. Y. 4'57 S  
Col. Louis H. Frohman  
GEBHARDT, Neil H., 437 Crescent  
Dr., Erie, Pa. 4'57 CNP  
Harry L. Gakhordt  
GEIST, Walter H., 6008 N. Owen Ave.,  
Chicago 31, Ill. 4'57 S  
A. T. Lewis  
HANN, William M., 40 F. Washington  
Ave., Pleasantville, N. J. 4'57  
CST  
Mrs. Joseph Bingham  
HARPS, William, 1614 Allison St.,  
N. W., Washington, D. C. 4'57 CP  
Dr. Howard M. Payne  
HARRIS, Edwin, 22199 S. Kinard Ave.,  
Torrance, Calif. 4'57 CJPT  
M. C.  
HALVER, Dr. Robert B., 1239 Oak-  
ridge Rd., Cleveland Hgts 21, Ohio  
4'57 CNP  
Morton Strauss  
HENSEL, Elliott D., 3003 Loma Vista  
Rd., Ventura, Calif. 4'57 T  
D. D. McArthur, Jr.  
HINDS, Harold S., 8244 S. Bishop St.,  
Chicago 20, Ill. 4'57 S  
Harry H. Erskine  
HOFFMAN, Ludwig, Milburn Dr.,  
Bloomfield, Conn. 4'57 CN  
Alex Potamianos

KRAGIEL, Henry P., 97 Eastwick Rd.,  
New Britain, Conn. 4'57 C  
B. J. Kuston  
LAVISKY, Saul, Dir. of Public Info.,  
City Public Schools, 1311 Marion  
St., Columbia 15, S. C. 4'57 P  
M. C.  
LAWRENCE, Mrs. Hazel C., 7426 Col-  
fax Ave., Chicago 49, Ill. 4'57 S  
A. T. Lewis  
LAWRENCE, Ralph E., 1410 Sunset  
St., N.W., Washington 11, D. C. 4'57  
M  
Sandra R. Thow  
LEE, Ging Lam, 17 Chester St.,  
Brooklyn 12, N. Y. 4'57 CP  
Wallington Leo  
LEFLAR, Harry, Sr., 1059 E. Orange  
Grove, Burbank, Calif. 4'57 JN  
Henry H. Luffar  
LILLIENSTERN, Mrs. Vera, 1 Colonial  
Rd., Scarsdale, N. Y. 4'57 JP  
Dr. Harold B. Davidson  
MAGIEL, Dr. J., Lab de Frache,  
Fort Lamy, French Equ. Africa 4'57  
M  
M. C.  
MARKLEY, Frank C., 8544 Armitage  
Ave., Rivera, Calif. 4'57 P  
Gretchen M. Wiggart  
MARTIN, Dr. A. A., 2125 - 4th Ave.,  
Anoka, Minn. 4'57 M  
Robert L. McFerron  
McGADDY, John M., 2815 Flora,  
Louisville 5, Ky. 4'57 C  
Eugene B. Worth  
McINTYRE, L. C., Camp Wood Res.,  
Prescott, Ariz. 4'57 P  
Le Roi Russell  
McKEAN, William J., 1519 Roosevelt  
Ave., Falls Church, Va. 4'57 PT  
Dr. George A. Moore  
McKEOWN, J. G., P. O. Box 906,  
Abilene, Tex. 4'57 CNP  
J. H. Austin  
McMILLION, James E., Jr., 45 Hinden  
Ave., Birmingham, Ala. 4'57 CP  
A. C. Shalton  
MORRIS, Charles E., Rye Colony 11-  
AX A, Rye, N. Y. 4'57 CNP  
Mrs. James H. Ford  
MURPHY, Joseph A., 161 Cypress St.,  
Brookline 46, Mass. 4'57 C  
Lydia F. Cross  
NEUMANN, Helen, 4427 Ingois,  
Detroit 14, Mich. 4'57 P  
Gilbert R. Lohmbeck  
NORCROSS, Melvin R., 3237 Stud-  
baker, Long Beach 8, Calif. 4'57  
MJT  
Stanford F. Patterson  
OBERG, Edwin N., 210-A Physics,  
Iowa City, Iowa 4'57 S  
Ezra Poling  
OGITA, Tomon, U.S. Army Pay. War  
Act., F. E., APO 500, San Francisco  
Calif. 4'57 CNP  
Fred C. Collins  
OLSHEIM, Jules E., 67-38 - 109 St.,  
Forest Hills 75, N. Y. 4'57 MP  
Virginia Andrus  
PATTERSON, Mildred, 3524 - 46th S.W.,  
Seattle 16, Wash. 4'57 CNJ  
M. A. Perino  
PECK, Robert A., 1850 Biltmore St.,  
N. W., Washington 4, D. C. 4'57 CP  
Ollie Fife  
PENG, Yung-Hsiang, P. O. Box 361,  
Peking, China 4'57  
M. C.  
PIERCE, Orville A., 614 Hillcrest Ave  
Glenside, Pa. 4'57 CP  
Roy O'Day

ROBERTSON, John W., R. D. 1, Box  
53 E, Clairton, Pa. 4'57 JP  
Franklin J. Merritt  
ROCKCASTLE, Verne N., 102 Sunset  
Dr., Irahaca, N. Y. 4'57 N  
Howard H. Lyon, Jr.  
ROSE, George W., Rt. 1, Eagle, Idaho  
4'57 NP  
Don E. Hensch  
ROTHSCHILD, Norman, 117 Bank St.,  
New York 14, N.Y. 4'57 CMN/PST  
Ralph Miller  
RUPP, Joe, 111 N. Main, Fond du Lac,  
Wis. 4'57 CPT  
Richard Ondrosak  
RYAN, John F., 7 Dickinson Lane,  
Newhaven, Wilmington 6, Del. 4'57  
C  
Irvine H. Borer  
SCHWARTZ, Olga E., 865 N. Jefferson  
St., Arlington 5, Va. 4'57 S  
Mary M. Mulford  
SEVERANCE, C. H., 725 - 15th St.,  
Washington, D. C. 4'57 P  
Martin H. Miller  
SHAFFER, Dr. Charles L., The Park-  
lane, 301, 545 Stewart Lane, Man-  
field, Ohio 4'57 CNS  
Morton Strauss  
SHEA, Elizabeth M., (Mrs. Maurice F.)  
599 Fountain St., New Haven 15,  
Conn. 4'57 CN  
Mrs. Franklin D. Rowe  
SKITA, Victor, 5 Paul Veres, 2240 E.  
Tremont Ave., Bronx 62, N. Y. 4'57  
P  
Norris Harkness  
SOLOMON, Donald L., 2030 N. Mather  
Way, Elkins Pk., Philadelphia 17,  
Pa. 4'57 CN  
Lewis D. Solomon  
SONNTAG, William, & Reader's Digest  
Assoc., 230 Park Ave., New York 17  
N. Y. 4'57 CMJPT  
Maurice H. Louis  
SPECK, Mrs. Monnie L., 1926 S. 3rd  
Ave., Phoenix, Ariz. 4'57 CN  
Blanche H. Adams  
SPIES, Dr. Joseph R., 507 N. Monroe  
St., Arlington, Va. 4'57 P  
Ollie Fife  
STREETER, Daniel D., 214 Feinmore  
St., Brooklyn 25, N. Y. 4'57 P  
Alouise Baker  
TANNO, Masakuni, Tokyochoin, Tokyo,  
Japan, 4'57  
Frank J. Fernandez  
TERAN, Roberto J., Jr., Edificio  
Teran, Mangua, D. M., Nicaragua,  
Central America 4'57 CM  
Frank J. Fernandez  
THOMPSON, Hugh A., 457 Livingston  
Ave., Albany, N. Y. 4'57 M  
Esther Cooke  
TIERNEY, M. J., Jr., 228 Chenierfield  
Rd., Hampton, Va. 4'57 P  
C. Jerry Darbas  
TINNEY, Roy S., 103 N. King St.,  
Hampton, Va. 4'57 J  
T. P. Holt  
TORRES, Paul, 265 Isabel La Carlota  
St., Hyde Pk., Rio Piedras, Porto  
Rico 4'57 M  
Dr. Hector O. Hidalgo  
VAN HOY, Maxine, 7225 N. Vincent  
Ave., Portland 17, Oreg. 4'57 CP  
Charles F. Getzender  
VERES, Thomas, 54 Paul Veres, 2240  
E. Tremont Ave., Bronx 62, N.Y.  
4'57 P  
Norris Harkness

ANAMOSA CAMERA CLUB, 5 Arthur  
J. Stonaway, Pres., Anamosa, Iowa  
4'57 CP  
M. C.  
ASSOCIAZIONE FOTOGRAFICA  
LIGURE, Salvia S. Caterina, 8 - 5  
piano, Genova, Italy 4'57 CMN/PS  
M. C.  
DUPLEX CAMERA CLUB, 5 Miss  
Johanne M. Lee, 1074 Jefferson Ave.  
Brooklyn 21, N. Y. 4'57 CMF  
Maurice H. Louis  
DUPONT CAMERA CLUB, 1906 W.  
42nd St., Richmond 25, Va. 4'57  
CMP  
Jesse W. Dean  
ENGLEWOOD CAMERA CLUB, 5 P. J.  
Spomber, 737 W. Quincy Ave., Engle-  
wood, Colo. 4'57 C  
Raymond P. Schmed  
GENERAL CONFERENCE FOTO  
FANS, S. G. M. Mathews, Pres., 6840  
Eastern Ave., N.W., Washington 12,  
D. C. 4'57 CN  
Maurice H. Louis  
GOLDEN AREA CAMERA CLUB, 16  
Columbia Ave., Middletown, N. Y.  
4'57 P  
Rosa Browne  
GREATER WASHINGTON COXING  
OF C. C., 5 Rose G. Phillips, 2500  
Wisconsin Ave., N.W., Washington 7,  
D. C. 4'57 CMN/PS  
MEROCKE CAMERA CLUB, 5 George  
Vaughan, 34 Nabel Pl., N. Merrick,  
L. I., N. Y. 4'57 P  
Thomas Gilleron  
MILFORD CAMERA CLUB, Inc., 5  
Milford Camera Store, 7 River St.,  
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P. O. Box 368, Ambridge, Pa. 4'57  
P  
OSD CAMERA CLUB, 5 Cr. A. E.  
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Rd., Canadago, N. Y. 4'57 S  
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Francis R. Frost  
WASHINGTON SANITARIUM & HOSP.  
PHOTO. CLUB, 5 Gerald L. Collum  
Wash. Sanitarium & Hosp., Takoma  
Pt., Washington 12, D. C. 4'57 CN  
PT  
M. C.  
WOONSOCKET CINE CLUB, Woon-  
socket, R.I. 4'57 M  
John T. Boaz

## NEW PRODUCTS

Our regular New Products section was squeezed out last month to help make room for Who's Who. Since our pre-convention report of the IPEX show in Washington covered most of the items to be discovered there we felt it could wait another month. However, we did find a few which had not been announced beforehand, and the mail has brought some items of interest since, so here goes.

### Cameras

A new 35mm camera, the Retina Reflex was shown by Kodak, to be available this fall. It has a pentaprism finder, 50mm f:2 Retina Xenon C lens in Compur shutter with interchangeable components. It has ground glass and rangefinder focusing, built-in exposure meter, EVS scale and automatic operation. Camera with basic lens will be \$220, wide angle Curtar \$75, 80mm Longar slightly higher.

The Rolleiflex 4x4 is back! Actually only the name returned, the camera is practically new. It uses 127 film, loads automatically, is synched, has a Xenar 60mm f:3.5 lens and is priced at \$133.65.

A 4X tele lens for the Rolleis and other twin-lens reflex cameras has been announced

by Century Photo Equipment Co., North Hollywood, Calif. It is priced at \$119.50.

A new Minolta "16" still camera was shown at IPEX. Shutter goes to 1/200, lens is f:3.5, fixed focus, extreme depth. Price is \$39.95, FR Corp, New York 51 is the distributor.

### Movies

Elgeet Optical Co., has a semi-automatic lens, the Auto-Ex for 8mm use. Coupled to the f:1.9 lens is an exposure meter, the needle of which is visible from the rear. A single lever actuates the diaphragm and a pointer which is adjusted to match the needle and exposure is set. Price is \$49.50.

Camera Equipment Co. has introduced a pair of tripod dollies for professional or semi-pro use. Both models collapse for carriage, have rubber-tired wheels, locking casters and tripod clamps. The Junior weighs 15½ pounds, costs \$99.50; the Senior is 18 pounds, priced at \$150. CECO also has a two-speed stop motion motor for the Arriflex camera which provides for exposures of ¼ or ½ second, or continuous run in either direction. Remote control is provided for.

Paillard Inc. is to distribute Moeller anamorphic lenses for 8mm and 16mm cameras. The lens provides a screen ratio of 2:1. It fits any 16mm camera if the lens diameter does not exceed 30mm. The 8mm lens fits lenses under 17mm diameter. The 16mm fits projection lenses with a focal length of 30mm or more; the 8mm any 20 or 25mm lens having a diameter of 19mm or less.

### Color

We now can give you prices on the new Super Anscochrome, 20-exp. 35mm cartridges are \$2.35 and 120 rolls are \$1.75. Both are supplied in daylight type only. Latest information is that the film can be forced beyond EI 100, to EI 150 and even 200.

Anso has added a projector suitable for 120 use to its line. The Anso Duetlet will take 35mm to 2¼x2¼ slides, sells for \$39.95 and has a 300-watt lamp. There is also a viewer for the same slide sizes, priced at \$2.95. It folds to compact size for carrying.

There have been rumors of 35mm Kodacolor. The rumors are partly true. There is a 35mm Ektacolor, sold through professional dealers in rolls of 100 feet. It is known as Kodak Ektacolor Film SO 1185. \$40 for 100 feet, type 402. You process. We understand some professional color labs have started to load it in 35mm cartridges and sell it including processing. (This is legitimate, but be sure you are buying Ektacolor and not Aero Kodacolor.)

Last item on the color horizon. Agfa (Leverkusen, Germany with U.S. sales office in New York) showed at IPEX their two new films, Agfacolor CN 17 and CU 18. CU 17 is rated at ASA 32, CU 18 at ASA 40. Neither film will be available in the U.S. for at least several months. Quality is excellent as is to be expected from a firm which made color plates as far back as 1916, reversal film as far back as 1936.

### Flash

Graflex has introduced two new flash units, the Strobomite, which operates on four D cells and a B-C unit the Graflash BC which sells for \$7.95.

## STEREO DIVISION

### Star Awards

★★★

Lewis F. Miller

★★★

Robert A. Haven Earl E. Krause, APSA

★

Karl Struss Mrs. Elyga Wenger  
Oliver J. Williams

The Strobomite also operates on 110-volt AC and recycling time is 6 seconds. Flash duration is about 1/1100th second. The reflector is adjustable to provide variable light intensity. Price is \$64.50, AC cord \$3.95.

### Miscellaneous

A low-priced photoelectric enlarging meter is being offered by Lester C. Hehn, Port Washington, N. Y. Operating on 110 volts AC or DC, it can be used with any enlarger. The search unit is used at the lens or on the baseboard. It is intended for amateur and professional use and sells for \$39.95.

A new edition of "How To Make Good Pictures, the 30th, with 192 illustrations has been issued in English and Spanish. In soft covers it is \$1.00, with hard covers, \$1.95.

A free six-page pamphlet "Photomicrography with Kodak Retina cameras" is available by writing Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

### President

from p. 4

We do not wish to develop personal grudges, nor do we wish to engage in a running battle or exchanges of sarcasm or belittling expressions. PSA officers all strive to answer specific questions concerning the future operation of PSA Techniques Division, its services, and the manner of administration.

Publication of PS&T will continue as part of the Journal and will be under the supervision of the Publications Vice-President, Allen Stimson. He will require someone to act as Editor of this publication. The mechanics of this problem is now being studied. The Techniques Division is expected to bring added interest to all members of PSA in the spirit of better services. Herbert MacDonough, Chairman of Techniques Division, together with associated T. D. officers will continue to supervise and organize the activities of this Division and to collaborate with the other officers of the Society to insure complete unity of operation. It is true that Techniques Division has a set of provisionally approved by-laws for its official procedures. These may be subject to revision and should be studied before final approval by the PSA Board.

Officers of PSA are duty bound to abide by provisions of the Society's constitution and by-laws. Any operations contrary to these provisions are out of order.

There are possibilities for the use of photography in many phases. Photography has been brought to all by the united efforts of many in and outside of organizations. All photographic organizations share in this universal appeal and make the results available to us for the practice of Mutual Photography. PSA Techniques Division will be looked to for its contributions.

M. M. PHELEY

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## EXHIBITIONS AND COMPETITIONS

### Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

#### PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahon, APSA, 260 Forest Avenue, Elmhurst, Illinois.)

**EDMONTON** (M) Closes June 15. Exhibited July 15-20 at Pavilion of Photography. Data: Twelfth Intl. Exhibition of Photography, Edmonton Exhibition, Edmonton, Alberta, Canada.

**COPENHAGEN** (M) Closes June 20. Exhibited Aug. 4-25 at Charlottenborg Art Gallery. Data: Aage Remfeldt, Pres., Society of Pictorial Photography, Havdrup, Denmark.

**WESTERN** (M,S,L,T) Closes June 24. Exhibited July 22 to Aug. 3 at St. Michael's Church Hall, Newquay, Data: W. L. Braugrove, 148 Mount Wise, Newquay, Cornwall, England.

**PONDICHERY** (M) Closes June 30. Exhibited Aug. 15-26. Data: Ashram Photography, Sri Aurobindo Ashram, Pondicherry, India.

**PSA** (M, Record, C,T) Closes July 6. Exhibited Aug. 3-26 at Pictorial Congress. Data: Salon Secretary, P.O. Box 150, Lunenburg, N. Rhodesia.

**EDINBURGH** (M) Closes July 8. Exhibited Aug. 17 to Sept. 7 in St. Cathbert's Hall. Data: J. E. Black, 18 Dryden St., Edinburgh 7, Scotland.

**BUENOS AIRES** (M) Closes July 8. No fee. Exhibited during Sep. Data: Srta. Julia Spott, Foto Club Buenos Aires, Santa Fe 1924, Buenos Aires, Argentina.

**YOLO COUNTY** (M,T) M Closes July 25; T Aug. 1. Exhibited Aug. 15-18 at Fair and Aug. 23 to Sept. 8 at Crocker Art Gallery, Sacramento. Data: J. Sheldon Lowery, Route 1, Box 135, Davis, Calif.

**MINHEAD** (M,S,L,T) Closes July 13. Exhibited Aug. 5-17 at Church Hall. Data: G. S. Gayford, Crantock, Clevedale, Minehead, Somerset, England.

**ILL. STATE FAIR** (M) Closes July 24. Exhibited Aug. 9-18. Data: Miss Evelyn M. Robbins, 2417 S. 11th St., Springfield, Illinois.

**DETROIT** (M) Closes July 30. Exhibited Aug. 11-24. Data: G. R. Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

**ROSARIO** (M) Closes Aug. 1. Exhibited Oct. 5-20. Data: Julio Vacarezza, Pasaje Luzarrosa 749, Rosario, Argentina.

**VANCOUVER** (M,T) Closes Aug. 2. Fee \$1.50. Exhibited Aug. 21 to Sep. 2 at Fair. Data: Salon Secy., Pacific Natl. Exhibition, Exhibition Park, Vancouver 6, B.C., Canada.

**WITWATERSRAND** (M,T) M closes Aug. 7; T Aug. 14. Exhibited during Sep. Data: Miss Sheba Fisher, Camera Club of Johannesburg, P.O. Box 2285, Johannesburg, So. Africa.

**PENANG** (M) Closes Aug. 10. Exhibited Sept. 8-15. Data: The Penang Pictorialists, 31A Brick Kiln Road, P.O. Box 268, Penang, Malaya.

**L. A. COUNTY FAIR** (M,T,S, Nature T) M Closes Aug. 17; others Aug. 24. Exhibited Sept. 13-29 in Fine Arts Bldg. Data: Robt. E. Joines, 254 N. Palm Ave., Upland, Calif.

**HELSINKI** (M) Closes Aug. 19. Exhibited Sept. 27 to Oct. 8 at Exhibition Hall, Stockmann. Data: F. F. Hockman, Mecheling, 22 A 23, Helsingfors, Finland.

**NANAIMO** (M) Closes Aug. 23. Exhibited Aug. 24, 25; Sep. 8-14. Data: Stanley C. Dakin, Vancouver Island Exhibition, 58 Pine St., Nanaimo, B.C., Canada.

**AMSTERDAM** (M,T) Closes Aug. 26. Exhibited Oct. 5-20. Data: Focus Ltd., Haarlem, Netherlands.

**PUYALLUP** (M) Closes Aug. 31. Exhibited Sep. 14-22 at Western Washington Fair. Data: Geo. L. Kinrade, 103 I. St., S.E. Auburn, Washington.

**ZARAGOZA** (M) Closes Sep. 1. Exhibited Oct. 5-25. Data: Sociedad Fotografica de Zaragoza, Plaza de Saa 7, Zaragoza, Spain.

**PSA** (M,S,C,T, Nature T,SS) Prints close Sept. 10; slides Sept. 3. Print fee \$2.00. Exhibited Oct. 2-5 at convention in Jefferson Hotel, St. Louis. Data: Mrs. Ray C. Palmer, 122 Drake Ave., Webster Groves 19, Mo.

**CHILE** (M,T) M Closes Sep. 6; T Sep. 9. Exhibited Oct. 1-20. Data: Photo Cine Club de Chile, Huertafanos 1223, Oficina 14, Santiago, Chile.

**YAKIMA** (M) Closes Sep. 10. Fee \$2.00. Exhibited Sep. 25-29 at Cen. Wash. Fair. Data: Yakima Camera Club, P.O. Box 2013, Yakima, Washington.

**FRESNO** (M,T) Closes Sept. 14. Exhibited Oct. 4-13 at Fair. Data: M. G. Smith, 945 San Pablo, Fresno, Calif.

**CHICAGO** (M) Closes Sept. 14. Fee \$2.00. Exhibited Oct. 6 to Nov. 3 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

**ORIENTE** (M,T) Closes Sept. 16. Exhibited Sept. 30 to Oct. 25 at university. Data: Dr. Pedro Y. Grinan, Apartado 273, Santiago de Cuba, Oriente, Cuba.

**ARGENTINA** (M) Closes Sept. 20. Exhibited Nov. 4-16 at Whitcomb Gallery. Data: Foto Club Argentina, Parana 631, Buenos Aires, Argentina.

**BAHIA BLANCA** (M) Closes Sep. 30. No fee. Exhibited during November. Data: Foto Cine Club Bahia Blanca, O'Higgins 69, Cailla Correo 140, Bahia Blanca, Argentina.

**HONG KONG** (M,T) Closes Oct. 4. Exhibited Dec. 9-14. Data: Mr. Li Fook Hing, Photographic Society of Hong Kong, 217A Prince's Bldg., Hong Kong.

**BIELLA** (M,T) Closes Oct. 6. Exhibited Oct. 27 to Nov. 10 at Gallerie d'Arte. Data: Cineclub Biella, Sezione Fotografica, Via Vescovado 3, Biella, Italy.

**MEXICO** (M) Closes Oct. 8. Fee \$2.00. Exhibited Nov. 7-28. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D.F., Mexico.

**ARIZONA** (M,T) Closes Oct. 9. M fee \$1.50. Exhibited Nov. 2-11 at Fair. Data: Photography Dept., Arizona State Fair, 1826 W. McDowell Rd., Phoenix, Arizona.

**ORLANDO** (M) Closes Oct. 24. Fee \$2.00. Exhibited Nov. 2-16. Data: Jane A. Helm, P.O. Box 7095, Orlando, Fla.

**SALTA** (M) Closes July 15. No fee. Exhibited during Sep. Data: Foto Club de Salta, Dr. M. A. Castro 213, Salta, Argentina.

**MOENCHENGLADBACH** (M,C,T) Closes Aug. 1. No fee. Exhibited Sep. 7-15. Data: Mr. Gunter Feiter, 21 Arminiusstrasse, Moenchengladbach, Germany.

**TRENTO** (M) Closes 20. Exhibited Sept. 29 to Oct. 13. Data: Societa Alpinisti Tridentini, Casella Postale 205, Trento, Italy.

**BUCHAREST** (M,C) Closes Sep. 5. Exhibited during October. Data: Mr. Gougen Jarovics, Casuta postala 214, Bucharest, Rumania.

**WARRNAMBOOL** (M) Closes Dec. 2. Fee \$1.00 and return postage. Exhibited Jan. 14-25. Data: J. A. Welch, 73 Liebig St., Warrnambool, Victoria, Australia.

### Other Salons

### Color

#### PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.) Entry fee \$1 unless otherwise specified.

**DETROIT**, Aug. 11-24, deadline July 30. Forms: Gilbert R. Lehmbeck, 19310 Eastwood Drive, Harper Woods, Michigan.

**YOLO COUNTY**, Aug. 15-26, deadline Aug. 1. Forms: J. Sheldon Lowery, Route 1, Box 135, Davis, California.

**VANCOUVER**, Aug. 21-Sept. 2, deadline Aug. 2. Forms: Norman G. M. Collingwood, Pacific National Exhibition, Exhibition Park, Vancouver 6, B. C., Canada.

**EVERGREEN**, Aug. 22-Sept. 5, deadline Aug. 5. Forms: George T. Wickland, Box 5142, Ballard P. O., Seattle 7, Washington.

**NORTH AMERICAN**, Aug. 28-Sept. 8, deadline Aug. 8. Forms: Grant Duggins, P. O. Box 2036, Sacramento 9, California.

**LOS ANGELES COUNTY FAIR**, Sept. 13-29, deadline Aug. 24. Forms: Robert E. Joines, 254 N. Palm Ave., Upland, California.

**PITTSBURGH ALL COLOR**, Sept. 14-28, deadline Sept. 3. Forms: Tracy G. Wetherby, APSA, 116 Avenue L, Pittsburgh 21, Pa.

**COLOR PHOTOGRAPHIC ASSOCIATION OF CANADA**, Sept. 21-27, deadline Sept. 6. Forms: Norman W. Devitt, 33 Edgell Hill Road, Toronto, Canada.

**SANTIAGO**, Oct. 1-20, deadline Sept. 9. Forms: Luis Lopez Williams, Huertafanos 1223, Of. 14, Santiago, Chile.

**STOCKTON-ON-TEES**, Oct. 5-21, deadline Sept. 12.

Forms: James B. Milnes, 9 Ellen Ave., Stockton-On-Tees, England.

**FRESNO**, Oct. 4-13, deadline Sept. 14. Forms: H. S. Barham, 4125 Ventura Ave., Fresno 2, California.

**LUXEMBOURG**, Oct. 8-21, deadline Sept. 16. Forms: Rene Jentgen, 50 Rue Felix de Blochausen, Luxembourg, Grand-Duchy.

**SANTIAGO DE CUBA**, Sept. 30-Oct. 25, deadline Sept. 16. Forms: Dr. Pedro Y. Grinan, Apartado 273, Santiago De Cuba, Oriente, Cuba.

**MAGIC EMPIRE**, Oct. 14-26, deadline Sept. 20. Forms: Frances R. Elaperman, 706 S. Cheyenne, Tulsa, Oklahoma.

**PHOTOGRAPHIC SOCIETY OF NEW YORK**, Oct. 7-11, deadline Sept. 21. Forms: Chuck N. Fong, 44 Mulberry St., New York 13, N. Y.

**MEMPHIS**, Oct. 13-27, deadline Sept. 24. Forms: Dr. Carol C. Turner, FPSA, Raleigh-LaGrange Road, Memphis, Tennessee.

**BIELLA**, Oct. 27-Nov. 4, deadline Oct. 6. Forms: Cineclub Biella, Via Vescovado 3, Biella, Italy.

**CHICAGO**, Oct. 26-Nov. 3, deadline Oct. 7. Forms: George M. Wood, 31 Ash Street, Carpenterville, Illinois.

**ARIZONA**, Nov. 2-11, deadline Oct. 9. Forms: Photog. Dept., Arizona State Fair, 1826 W. McDowell Road, Phoenix, Arizona.

**MEXICO**, Nov. 7-28, deadline Oct. 19. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

**WESTCHESTER**, Nov. 30-Dec. 28, deadline Nov. 25. Forms: Ludwig Kramer, APSA, Cottage School, Pleasantville, New York.

### Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

**DETROIT** closes July 30, 4 slides \$1. Forms: Gilbert R. Lehmbeck, 19310 Eastwood Drive, Harper Woods 36, Mich.

**ROYAL** closes August 9, 6 Slides \$1 plus postage. The Royal Photographic Society, 16 Princes Gate, Kensington, London S.W.7, England.

**PSA** closes Sept. 3, 4 slides \$1. Forms: Mrs. Ray Palmer, Weidman Road, Rt. 1, Box 382A, Manchester, Mo.

**9th PITTSBURGH** closes Sept. 3, 4 slides \$1. Forms: T. G. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

**CPAC** (Toronto), September 6, 1957 closing, 4 slides \$1. Forms: Norman W. Devitt, 33 Edgell Hill Road, Toronto 18, Canada.

**STOCKTON-ON-TEES**, September 12, 1957 closing, 4 slides \$1. Forms: James B. Milnes, 9 Ellen Avenue, Stockton-on-Tees, England.

**MEXICO**, October 19, 1957 closing, 4 slides \$1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico, D. F.

### Nature

(Nature Division Approval)

(For listing and approval send data to M. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

**SANTA BARBARA**, July 14-31, deadline July 10. Forms: Dr. W. H. Pingham, 1736 State St., Santa Barbara, Calif.

**DETROIT**, Aug. 11-24, deadline July 30. Forms: G. R. Lehmbeck, 19310 Eastwood Dr., Harper Woods 36, Mich.

**EVERGREEN**, Aug. 22-Sept. 6, deadline Aug. 5. Forms: George Wicklund, PO Box 5142, Seattle 7, Wash.

**POMONA**, Sep. 13-29, deadline Aug. 24. Forms: R. E. Joines, 254 N. Palm Ave., Upland, Calif.

**PSA**, Oct. 2-5, deadlines Sep. 3 (slides) Sep. 10 (prints). Forms: Mrs. Ray Palmer, Weidman Rd., Rt. 1, Box 382A, Manchester, Mo.

**CPAC**, Sep. 20-27, deadline Sep. 6. Forms: N. E. Devitt, 33 Edgell Hill Dr., Toronto 18, Ont. Canada.

### PSA Competitions

**P-J CONTEST** #3: Sequence series of three (3) b&w pictures 5x7 to 8x10, with captions. Fee \$1 except to P-J members. Include return postage. Deadline July 20, 1957. Send entries to Don Mohler, 25291 Richards Ave., Euclid 23, Ohio.

## PSA Services

**Camera Clubs**—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.  
**Chapters**—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 13th & Olive Sts., St. Louis 3, Mo.  
**National Lectures**—Maurice H. Lank, FPSA, 333 W. 56th St., New York 19, N. Y.  
**Recorded Lectures**—Fred H. Kuchl, 2001 46th St., Rock Island, Ill.  
**Tops**—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.  
**Travel**—Tom Firth, APSA, Trane, Md.  
**Travel Aides**—John P. Montgomery, Jr., APSA, P.O. Box 7013, Orlando, Fla.  
**International Exchange Exhibits**—East: Mrs. Elizabeth Plummer, New Castle, N.H. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVet B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

## PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)  
 Editors:

**PSA Journal**—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.  
**Color Division Bulletin**—Mrs. Vella Finne, APSA, 1827 E. 4th St., Long Beach, Calif.  
**Motion Picture News Bulletin**—James P. Duvens, 48 Westwood Dr., E. Rochester, N. Y.  
**Nature Shots**—Alfred Renfro, APSA, 2018 Santa Barbara St., Santa Barbara, Calif.  
**P.J. Bulletin**—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.  
**Pictorial Division Bulletin**—Sewell Peaslee Wright, FPSA, P.O. Box 333, Springfield, Ill.  
**Stereogram**—Anthony Bruciere, 87 Quinn Rd., Rochester 23, N. Y.  
**Techniques Division News Letter**—R.C. Hakanson, APSA, 10322 Lake Shore Blvd., Cleveland 8, Ohio.  
**Camera Club Bulletin**—Russell Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

## Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are \$1 per year.)

## Color Division

## All

**CD Membership Slide**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Hospital Project**—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

## Individuals

**Star Ratings**—Lloyd Robinson, Jr., 3735 Fairmeade Rd., Pasadena, Calif.  
**Slide Circuits**—R. B. Horner, APSA, 1001 N. 22nd St., Boise, Idaho (After May 11).  
**International Slide Circuits**—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.  
**Slide Study Groups**—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.  
**Instruction Slide Sets**—Albert Widder, 77-14 113th St., Forest Hills, N. Y.  
**Color Print Competition**—Miss Virginia Goldberg, 634 Jefferson Ave., Reading, Ohio.  
**Color Print Circuits**—L. G. Young, 40 Madison Ave., Summit, N. J.  
**Color Print Set**—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.  
**Hand Colored Print Circuit**—James Archibald, Yerkes, Pa.  
**International Slide Competition**—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.  
**Permanent Slide Collection**—George F. Johnson, APSA, Forestry Bldg., State College, Pa.  
**Library**—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.  
**Travel Slide and Story Competition**—Tracy Wetherby, 116 Avenue L, Pittsburgh, Penna.  
**Portrait Competition**—John Sherman, APSA, Box 1623—Loring Station, Minneapolis 3, Minn.

## Clubs

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgcombe, 40 Frankland Road, Rochester 17, N. Y.  
**Judging Service**—East: Frederic B. Shaw, 2410 Truman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.) Exhibition Slide Sets

**Slide Set Directory**—Dr. S. Wayne Smith, 560 S. Shilling Ave., Blackfoot, Idaho.  
**International Slide Set Exchange**—Frank B. Bayless, 320 Cowell Ave., Oil City, Pa.  
**Color Slide Circuits**—Ray J. Smith, P. O. Box 337, La Mesa, Calif.  
**National Club Slide Competition**—Maurice Lank, 10829 Westminister Ave., Los Angeles 34, Calif.  
**Color Print Set**—Mrs. Nan Justice, 416 4th Ave., New York 16, N. Y.  
**Pictorial Chicago Project**—Miss June Nelson, APSA, 3535 Sheridan Road, Chicago 40, Illinois.

## Motion Picture Division

**Annual Film Competition**—Charles J. Ross, 523 W. 6th St., Los Angeles 14, Calif.  
**Book and Film Library**—John T. Booz, 9110 Western Hills Drive, Kansas City, Mo.  
**Club Film-Program Exchange Service**—John T. Booz, 9110 Western Hills Dr., Kansas City, Mo.  
**Film Analysis and Judging Service**—Ernest F. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.  
**Music Service**—Miss Helen Welsh, 25 Forest Ave., Lynbrook, L. I., N. Y.  
**Technical Information**—Larry Sherwood, 1105 Truman Rd., Kansas City 6, Mo.  
**Continuity Service**—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.

## Nature Division

## All

**Print Contest**—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Mich.  
**Instruction Slide Sets**—Ludwig Kramer, Cottage School, Pleasantville, N. Y.  
**Exhibition Slide Sets**—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.  
**Print Sets**—Howard E. Foote, APSA, 481 Ft. Washington Ave., New York 33, N.Y.  
**Librarian**—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.  
**Hospital Project**—Send slides to Karl A. Baumgartel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif.

## Individual

**Star Ratings**—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.  
**Print Competition**—Leonard A. Thurston, FPSA, 811 Edison Ave., Detroit 2, Michigan.  
**Slide Competition**—Dr. B. J. Kaston, APSA, 410 Blake Road, New Britain, Conn.  
**Slide Study Circuits**—Allford W. Cooper, P.O. Box 579, Worland, Wyo.

## Clubs

**Veterans Hospital Slide-Getter Sets**—Miss Jean Edgcombe, 40 Frankland Road, Rochester 17, N. Y.  
**National Club Slide Competition**—Irene Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

## Photo Journalism Division

**Journalism Circuits**—Larry Ankersen, 148-26 29th Ave., Flushing 34, N. Y.  
**Critiques**—A. Vernon Davis, 437 Stratford Ave., Hagerstown, Md.

## Pictorial Division

## Individual

**American Portfolios**—Mrs. Barbara M. Sieger, 208 Braunsdorf Rd., Pearl River, N. Y.  
**International Portfolios**—William M. Rowland, 2129 24th St., Bakersfield, Calif.  
**Star Exhibitor Portfolios**—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.  
**Portrait Portfolios**—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.  
**Portfolian Clubs**—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.  
**Portfolio Medal Award**—Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.  
**Picture of the Month**—Alicia Parry, 609 Sedgwick Dr., Syracuse 3, N. Y.  
**Award of Merit (Star Ratings)**—Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.  
**Personalized Print Analysis**—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.  
**Salon Workshop**—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.  
**Salon Labels (Enclose 3¢ stamp)**—Mrs. Lillian A. Etnauer, 1330 Birchwood Ave., Chicago 26, Ill.  
**PD Membership**—East: J. M. Endres, FPSA, 1235 Circle Drive, Tallahassee, Fla. West: Mrs. Elis T.

McMenemy, 1366 E. Mountain Drive, Santa Barbara, Calif.  
**Photo Maxima**—Hope Sanders, 322 W. 71 St., New York 23, N. Y.  
**Contests of the Stars**—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

## Clubs

**American Exhibits**—East: Frank S. Pollo, 343 State St., Rochester 4, N.Y. Central: Dr. C. F. Wadsworth, 608 Brown Bldg., Wichita, Kansas. West: Bosworth Lemere, APSA, 1795 Ocean Oaks Rd., Carpinteria, Calif. Gen. Dir. Ray P. Schwehm.  
**Club Print Circuits**—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.  
**Club Print Judging Service**—Don E. Haasch, 300, Teton St., Boise, Idaho.  
**International Club Print Competition**—John A. Kelly, 468 Winnebago Parkway, Chicago 20, Ill.  
**Portfolio of Portfolios**—Gretchen M. Wippert, 12217 E. Kerrwood St., El Monte, Calif.  
**Salon Practices**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
**Salon Instruction Sets**—Ira S. Dole, 1322 10th Ave., Lewiston, Idaho.

## Stereo Division

## Individuals

**Personalized Slide Analysis**—Max Sorensen, APSA, 1119 E. Andrews, Fresno, California.  
**Individual Slide Competition**—Eira C. Poling, 63 Strong St., Rochester 21, N. Y.  
**Slide Circuits**—Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.  
**Slides for Veterans**—George Towers, 19635 Rogge, Detroit 34, Michigan.  
**Old Stereo Library**—L. B. Dunnigan, APSA, 921 Longfellow, Royal Oak, Mich.  
**Traveling Salon**—Ted Lasack, APSA, 406 W. Cloverbrook Lane, Milwaukee 17, Wis.  
**Star Ratings**—R. B. Heim, APSA, P.O. Box 7095, Orlando, Fla.

## Clubs

**Club Services**—Rolland Jenkins, 409 Grand Ave., Englewood, N. J.  
**National Club Stereo Competition**—Glen Thrush, 1407 E. 11th Ave., #4, Denver 18, Colorado.

## Techniques Division

Most of the services provided by the Techniques Division for the average member are hidden.

**Photographic Information**—Don J. Mohler, APSA, Nela Park, Cleveland 12, Ohio.  
**Traveling Exhibits**—John F. Englert, 833 Washington Ave., Rochester, N. Y.

## Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

## Aids and Standards

**Color**—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.  
**Pictorial**—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.  
**Stereo**—Frank Porter, 43-14 60th St., Woodside 77, N. Y.

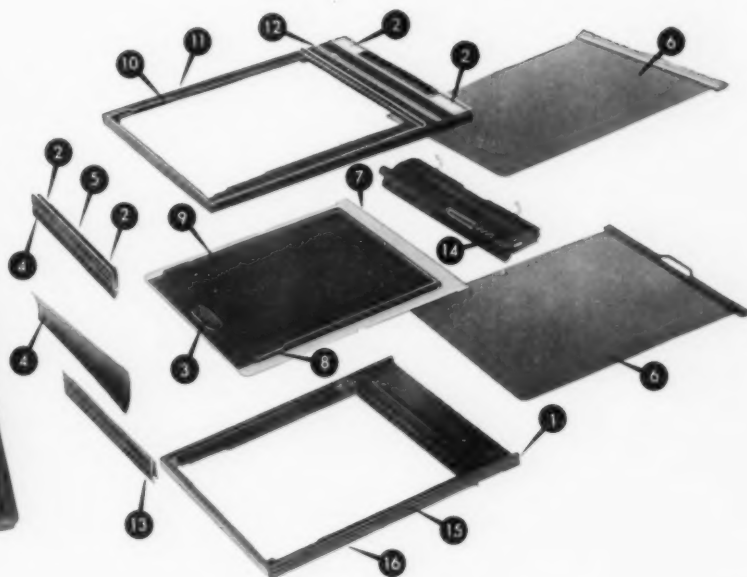
## Master Mailing List

**Color**—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.  
**Nature**—Mrs. E. H. Roper, 3533 Oakway Drive, Toledo 14, O.  
**Pictorial**—North American Salons, Philip Solomon, 52 Lexington Road, W. Hartford 7, Connecticut.  
**Overseas Salons**, Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, New York.  
**Stereo**—W. Arthur Young, APSA, 471 Weidel Rd., Webster, N. Y.

## Who's Who

**Color**—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.  
**Nature**—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 2, Ill.  
**Stereo**—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.  
**Pictorial**—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

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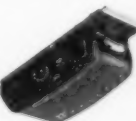


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